Remembering

BING

Edited by REG BRISTO

Actor, Singer, Humanitarian
A MAN FOR ALL SEASONS

THE INTERNATIONAL CROSBY CIRCLE

No. 54

BELOVED BY ALL

I can hardly believe that the great Bing Crosby has been dead for two years. I saw him at the London Palladium on June 30, 1976 and again on September 27, 1977. I'm sure those two evenings will prove the happiest of my whole life. I'm still sad about his death - I am 23 years old - as sad as I was when I first heard the news. I want to congratulate you and all the other members of our Circle on keeping Bing's name alive, I hope for many, many, years to come.

IAN LAWRENCE.
Northfleet,
KENT.

HARRY

Two sorry years have come and gone
Since we heard his closing song
Which gave the world another joy -
Harry - Mrs. Crosby's boy.
Songs he sang on every theme -
A sporting man - a ladies' dream!
Tagged as 'Mr. Everything' -
Harry had become - 'Our Bing',
He was one alone, - unique,
Not another reached his peak;
And no singer is in sight
Who could beat 'Blue of the Night'.
Alas, - he's gone, to Heaven's choir,
And we are left just to admire
That special guy who came along
And filled our dull old world with song.

N.C.T.

STOP PRESS:

T H E C R O S B Y Y E A R S

by
KEN BARNES

We have concrete news from the publishers, ELM TREE BOOKS of this eagerly-awaited publication.

Issue is definitely scheduled for MARCH, 1980.

Price reflects current inflation at £8.95p plus post and packing where necessary. Happily, there is a special concession to ICC members: that is a price of £7.95 with NO postage and packing charge. There will, of course, be another issue of BING before March but it will be a good idea if members wanting the book - and it is difficult to believe there are any who do not - make application now. The concession is dependent on me, your Editor, compiling a complete list of names and addresses PLUS the cash (PO, cheque or notes) and remitting to the publishers. So, a remittance of £7.95 is what is needed.

I have seen a 'confidential' proof of the book; pages number around 200, size 10" x 8", just a little smaller than BING. Sections include THE LEGEND IN THE MAKING, THE LEGEND IN PERSPECTIVE, BING-THE VOCAL INNOVATOR, DISCOGRAPHY plus BING SINGS ON! BING-THE FILM ACTOR, filmography, and BING-THE SONGS. There are analyses of his recording sessions and films and, particularly intriguing, some of the at times lengthy correspondence between Bing and Ken Barnes. In fact, this looks like THE book.....

AN INTERNATIONAL CROSBY CIRCLE tribute to BING:

Many members amuse themselves by compiling recorded programmes; many of them send them to me. And most enjoyable they usually prove to be but when I listened to one by STAN AUSTIN, of West Drayton, Midd'x I rapidly came to the conclusion that it was the best tribute I'd heard - amateur or professional. I asked a number of members their opinion. They all agreed it was most impressive. For that reason, I am making it available on a C90 (Scotch Dynarange) cassette. It is followed by a greeting from yours truly, REG BRISTO, to complete Side or Track 1.

You need not necessarily agree with all Stan's remarks, but his mixing of sound/voice is excellent,as is his choice of music which includes UNCHAINED MELODY/VERY THOUGHT OF YOU/MARCHETA/PENNIES FROM HEAVEN/ LEARN TO CROON/BY THE LIGHT OF THE SILVERY MOON/SWANEE RIVER/BASIN ST. BLUES and many others.

Track 2 consists of 16 UNTOUCHED Bing/Buddy Cole tracks: I'D CLIMB THE HIGHEST MOUNTAIN/MY BABY JUST CARES FOR ME/MUSKRAT RAMBLE/JUST AROUND THE CORNER/BANJO'S BACK IN TOWN/SOMEONE YOU LOVE/IN MADRID/ SERENADE IN THE NIGHT/SMILING THRO'/THE SMILES YOU GIVE TO ME/MARGIE I GET A KICK OUT OF YOU/COCKTAILS FOR TWO/UNSUSPECTING HEART (lovely song)/GENEEN and BECAUSE. Price £3.00

AND FOR THOSE INTRIGUED BY THE STORY OF DICK TODD (p. 32 of BING) there is a C60 available of 19 of his best records: ANGEL IN DISGUISE/MARY'S A GRAND OLD NAME/THE SINGING HILLS/ITS THE TALK OF THE TOWN/I GET ALONG WITHOUT YOU VERY WELL/GIRL OF MY DREAMS/YOU'VE GOT ME CRYING AGAIN/ WHY BEGIN AGAIN?/MANHATTAN/I CAN'T GET STARTED------'TIS AUTUMN (this contains the Crosby reference)SOMEDAY SWEETHEART/DEVIL MAY CARE/I' GUESS I'LL GO BACK HOME/TIME ON MY HANDS/ONE MORNING IN MAY/ALL THIS AND HEAVEN TOO/WASN'T IT YOU?/CONCERTO FOR TWO.

PRICE £2.50 OR both cassettes £5.00. For retired members and those made 'redundant' £3.00

REG BRISTO, 7 GREENMEADOW CLOSE, CWMBRAN, GWENT, NP44 4PJ

THE BING CROSBY COMMEMORATIVE PLAQUE
AT THE LONDON PALLADIUM

The Bing Crosby Plaque

A special invitation to share a special tribute.

On the 29th March this year, Bob Hope unveiled the original model for the bronze commemorative plaque of Bing Crosby. It will be seen on permanent display inside the main entrance of The London Palladium, where the great Bing Crosby made his last appearance.

This quite unique tribute to Bing Crosby was due in no small measure to the efforts of members of the INTERNATIONAL CROSBY CIRCLE. The plaque is the only one of its kind to be sited at the London Palladium and has been very warmly received by all who have seen it.

By arrangement with the Palladium Management, the sculptor Philip Nathan FRBS, who designed the original, will make a miniature copy of the plaque to be struck in bronze and sterling silver, which will then be available to everyone who would like to share in this tribute to Bing. The size of the plaque will be approximately 2½ inches by 1¾ inches.

The mini-plaque can be purchased by members of the ICC, at an all-inclusive discount price, by ordering on this special form. Please allow 8 to 10 weeks for delivery.

Please accept my order for:

☐ Bronze Bing Crosby plaque(s) @ £10.00
☐ Silver Bing Crosby plaque(s) @ £22.50

Cheques or postal orders should be made payable to IMAGO, and sent with this form to the address below.

NAME . . . . . .
(BLOCK LETTERS PLEASE)
ADDRESS . . . . . .
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IMAGO, PO Box 15, Cranleigh, Surrey GU6 8HB.

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October 1979
No. 54

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Secretary/Editor:
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"BING" dedicated to the imperishable memory of a great man and an entertainer beyond compare.....

TAPE & DISC CONSULTANTS:
Bert Bishop, "Tideway", Imperial Ave., Maylandsea, Chelmsford, Essex. and John Bassett, "Bingville" 15 Oast Way, Rochford, Essex.

Film Consultants:
Fred Reynolds, 69 Heathmere Ave. Yardley, Birmingham, B25 8RQ and Keith Parkinson, 57 Rakesmoor Lane, Barrow-in-Furness, Cumbria LA14 4LQ

Chief Publicist: Leslie Gaylor, 114 Medina Ave , Newport, Isle of Wight.

All the above are pleased to hear of news in their respective spheres.

As you will see, the fight against inflation has to concede: subs must go up to £2.50 a year (postage of BING per year per member now costs 60p before any materials are purchased!) It will stay for members who are retired or suffering from that modern disease REDUNDANCY. No proof needed - only your word. Stay at £2.00, that is.

And oddly, it would appear that this issue is making unprecedented demands financially on members! There is the new book, medallions, records, tapes - as well as subs! By the way, the increase doesn't mean everyone sends 50p - merely that the next time you renew it is the new rate of £2.50p per annum. The Ken Barnes book would appear a 'must'; equally it would be grand if support is afforded the Palladium medallion project. Far be it from us, however, to pressurise members into anything they do not, or cannot, undertake.

BING aims to be literate, if not literary! Our frontispiece affords a nice contrast: a letter from a 23-year-old and a poem by a 50-year plus fan of Bings..."N.C.T." cloaks the identity of our good friend NORMAN TOOGOOD, of Southampton and we like his work. Having said all this we must apologise for our errors, due entirely to an illiterate typewriter. At the bottom of page 31 WE HAVE MISSED THE LAST WORD! It should be "buttons".

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I am bound to say I was dismayed (no more than that!) to get a stream of letters early in Sept. asking WHERE'S MY BING? And: IS ANYTHING WRONG? It is gratifying, nay flattering, that the magazine is so looked forward to - but I reckon answering this mail put back publication by a week! Give it, say, FOUR MONTHS (the last issue was in July) before writing....

EDITORIAL

Sadly, the event planned by LES HOWARD and the Northern Dance Orchestra at the Guildhall, Preston, on the anniversary of Bing's passing, had to be abandoned. Les tenders his apologies to all those who applied and offered to help. The reasons were many - mainly the Guildhall people wanted a GUARANTEE of a Palladium-like bill of celebrities before they would sponsor.. then the ITV strike ruled out support from Granada - support which was confidently anticipated. In passing, we might mention that Mr. Howard pointed out to the authorities that Bing had conferred an honour on Preston by appearing there - one twon of just a handful throughout Europe. The cancellation also illustrates the extreme difficulty, not to mention financials risks, these days of organising big events. We sympathise with Les.

At the same time, other thoughts intrude. 'Twas a thousand pities that unusual events this year prevented full notice and publicity of our annual dinner at Leeds (see report herein). Even so, there was an excellent attendance, and I know from mail that a lot more intended being there 'for the first time'.

Why should we not make this THE Crosby event of the year? At the moment, proceedings start at around 3 o'c and go on until about 10.30pm. Why not start earlier in the day; make it a first-class luncheon occasion so that the proceedings could wind up between 7 and 8 pm. This would obviate the need for most people to want overnight accommodation - thus considerably reducing expenses. There will, of course, be strong demands of WHY LEEDS? We argue that point elsewhere in this issue - tradition and enterprise are involved. And consider that in the U.K. alone our members come from Inverness in the North of Scotland - to as far South as you may get - on the Isle of Wight! In short, wherever we meet a large proportion of the membership has to travel. As I well know!

Anyway, its an idea, a suggestion. Michael Crampton would undoubtedly need a fully-fledged committee for it would no longer be a one-man operation, I feel. But there are venues in Leeds which would be eminently suitable for a much larger attendance - we are already stretching the Mansion at Roundhay Park! The possibility's there to be mulled over and talked over. And we have a year virtually to make up our minds.

MEDICAL BULLETIN: Those who averred that a severely fractured femur was a long, long, job certainly knew what they were talking about, as I can testify. I have graduated from a walking-frame, to a pair of crutches, thence to a pair of sticks - and up-to-date, to ONE walking stick around the house - with one car-visit (daughter) to the shops every week! A return to work is not yet in sight and life remains well, less painful but still inconvenient and abnormal, e.g. early nights, much massage and other therapy - and rest. But that there IS progress there is no doubt. Thank you again - all - for kindly messages, cassettes, books, &c. An encouraging step is that next week I hope to have a car back on the road after 8½ months' standing! I think I can sit down comfortably - and push my feet on the pedals when required. Hope so, anyway.....

"LET'S ALL MEET AT ROUNDHAY"

ANNUAL CROSBY MEETING

LEEDS

Specially reported by:
KEN CROSSLAND
(Ossett)

SUNDAY,
23rd September
1979

'One night while the full moon was shining,
So bright there was hardly one star,
I strolled on a beach in Hawaii
And thrilled to a distant guitar,
And there in the moonlight they wandered
Three maids by the waters so blue.
And the sweet melody they kept singing
Now just listen, I'll sing it to you...'

Those familiar, rich, Crosby tones echoed this not too familiar lyric around the halls of the Mansion Hotel, Roundhay, Leeds, only to be cut short in full flight. The hotel staff must have thought that they had stumbled upon a rehearsal for radio's CARRY ON SINGING competition, or even television's NAME THAT TUNE. What they were witnessing, in fact, was a Crosby quiz, mercilessly presented by Sam Warman and Bobby Jones in which twelve Crosby records were started, only to be chopped off after the verse. The task of the audience was simple - just name the song. The puzzled faces which inevitably followed each track must have been a source of some amusement for the two presenters. They went like this -

"mmmmmm...er..yes...er....mm.."
"Oh, its on the tip of my tongue..."
"Hawaiian, eh? er BLUE HAW..no, mm..thought I knew all Bing's Hawaiian songs..."

And so it went on - 12 tunes in all. The result was an immensely enjoyable quiz which turned out to be much harder to answer than I feel most people anticipated. It was, perhaps, summed up by one entry - a blank sheet of paper save for

"Don't know any - but they all sound delightful"

The results were read out by Johnny Joyce - Eric Morley couldn't come - and I must say, with complete immodesty, that yours truly had extreme good fortune to win first prize - the recently-issued CBS Volume III, whilst those two Crosby stalwarts, Arnold Pope (Manchester) and George Smith (Keighley) tied for second place; they disappeared immediately into the park to decide it on penalties. Ultimately Arnold gained a copy of BEAUTIFUL MEMORIES whilst George took home a large caricature of Bing.

The meeting had been opened by our host, MICHAEL CRAMPTON, whose effort in organising the day is the major factor in making these meetings such a success - a fact well-appreciated by all those who attended. And anyone who thought that Reg's absence was going to rob us of his annual soliloquy needn't have worried for it wasn't

long before those Cockney tones turned up on tape to give us an amusing ten minutes. Our good wishes for a speedy recovery went out to Reg, together with a book on one of his other interests, WORLD WAR II, purchased from the proceeds of a collection taken at the meeting. Good wishes were also sent to those others absent with health problems, notably Frank Briggs, Alf Farrow, Roy Dodds and Irene Ashurst. Warm welcomes were extended to "first-timers" including Messrs. Morrison and Macfarlane from Leeds and Boston respectively, and Keith Richmond, probably our longest traveller this year, from Sussex. Two ladies whose membership of the South-coast Crosby Society was proudly emblazoned on their T-shirts - Pat O'Brien and Jenny Mills - might wish to contest that.

AN EXCELLENT MEAL -

The opening formalities over, we quickly moved into an hour or so of music from the aforementioned Bobby and Sam, interspersed with their formidable quiz. WALTZING IN A DREAM, RIDIN' DOWN THE CANYON, ROBINS AND ROSES (and if the verse to <u>that</u> had been in the quiz then I'm sure my chances would have been scuppered) I'D LOVE TO LIVE IN LOVELAND, CONCHITA MARQUITA LOPEZ were some of the rarer tracks given an airing. The twelve 'quiz' songs, by the way, included MISSOURI WALTZ, THE SWEETHEART WALTZ, I'M WAITING FOR SHIPS, SIOUX CITY SUE, MY HEART AND I, MOONBURN - and if anyone is still frantically going through their collection of Hawaiian songs, the verse outlined above precedes Bing's 1955 recording of JIM, JOHNNY AND JONAS. But of course, you really knew that all the time....Hmmmmm.

The effects of inflation were reflected in our excellent meal - not only had the price gone up but this year there were four courses instead of three. After this, Johnny Joyce took the floor to present a series of films - a shortened version of PENNIES FROM HEAVEN; trailers to IF I HAD MY WAY and THE STARMAKER, two Mack Sennett 'shorts' and and a 20-minute biographical feature THE ONE AND ONLY BING. Mention must be made of Peter Diffley's <u>finger</u>, which was called upon to hold the sound-head onto the projector, it having been damaged in transit, to provide us with the sound to match the pictures.

Between the films Ralph Harding treated us to a first airing since its original 'live' broadcast on 31 August, 1944, of Bing singing with the Glenn Miller AEF Orchestra at the Paris Cinema, London. This transcription, long thought to have been destroyed, includes four Crosby songs - LONG AGO AND FAR AWAY, AMOR, AMOR, SWINGING ON A STAR and POINCIANA. Ralph's tape was, naturally, greeted with intense interest for those recordings are surely some of the rarest Crosbyana.

So, once again, that was 'it' for another year. Next year's meeting will take place on Sunday, 28th September, 1980, probably again at the Mansion Hotel, Roundhay, Leeds. Next year - 1980 - will mark the 15th year of meetings in Leeds, and the 30th anniversary of the formation of the British Crosby organisation, under several different titles before it became known as the International Crosby Circle.

So, as the man said: Y'ALL COME!

(Cont. over

Editor: You will have read already of our regret at the lack of notification and publicity concerning this year's dinner - which clearly was its usual success. But you have now, thus early, the date for the next one! All the shift-workers, cricket umpires, overseas visitors and so on can now begin drawing up their individual arrangements for the signs are that next year will really see a record attendance. And satisfactory as the Mansion Hotel has always proved it may well be that a larger venue will be needed. On that we must wait and see, but the date will receive further publicity long before the day is due.

Conceivably, newer members are asking: WHY LEEDS? The answer to that is that it was due - and IS due - to the energy and enterprise of MICHAEL CRAMPTON. He got the idea of an annual party held at his own home, 14 years ago; it grew to need changes of venue because of the growing attendances and has occupied its present site for the past four years. Naturally, members living in London, or even a lot further south (the Isle of Wight for instance!) will wonder why the annual dinner isn't held nearer to them. Equally, members in Newcastle - and Scotland - will ask the same question! That is one of the difficulties of organised Crosbyana: just how far-flung our members are.

So it may be claimed, that despite its inauguration in Leeds simply because a member of that city organised it, in truth it can be claimed that Leeds is reasonably accessible, even central. Access from the Midlands, Humberside, Lancashire, Yorkshire and thereabouts is comparatively easy in these days of high-speed trains and motorways. The problem of long travel remains for those at the extremities of Britain - and if it is considered that these difficulties are lightly dismissed, they are not for your Editor for 12 consecutive years made the quite arduous journey from South Wales.

We congratulate MICHAEL CRAMPTON once more on his enterprise and energy - and thanks to KEN CROSSLAND for his report.

I remarked in the last issue on how surprised I was at the number of members notifying me of a chan e of address, remarking that Crosby devotees appeared to be no staid and settled clan but a truly itinerant one. As I rather expected, members seem to take positive delight in gleefully telling me of THEIR changes of abode since that issue! Ah well, as long as BING can keep up with them!

AS KEN CROSSLAND TELLS YOU ABOVE, A FEW DAYS AFTER THE LEEDS EVENT, I WAS STAGGERED (WITH DELIGHT) TO RECEIVE THRO' THE MAIL A LARGE AND VERY HANDSOME ILLUSTRATED VOLUME ON 'WORLD WAR II'. I WAS EVEN MORE DELIGHTED WHEN I READ THE CITATION ON THE FLY-LEAF AND SAW, TOO, THAT IT WAS AUTOGRAPHED BY EVERYONE WHO ATTENDED AT LEEDS ON SEPT. 23RD. I REMEMBER NOW PETER DIFFLEY QUITE CRAFTILY OBTAINED MY CURRENT READING INTEREST BEFORE LEEDS! MY GRATEFUL AND MOST SINCERE THANKS TO ALL THOSE WHO CONTRIBUTED AND SHARED IN THIS MOST APPRECIATED GIFT. Reg Bristo.

LESLIE GAYLOR FILLS IN THE BACKGROUND

and who better qualified ?

Like all of our members I would like to convey my utmost thanks to Editor Reg Bristo for getting the last issue of BING out to all members so quickly after leaving hospital after what was clearly a very serious and painful accident. I got the impression from my mail that the enforced delay in receiving the magazine was almost akin to waiting in purgatory! With all the inconvenience of his virtual immobility as a result of his fractures I thought Reg did a really grand job and I know members thoroughly appreciated his efforts. And I am sure I am not wrong when I suggest that Mrs. B. played a considerable part in its production so its thanks to Mrs. B. too.

And in this same vein I would like to convey my personal thanks to the many people who wrote to me saying how thrilled they were to be able to purchase the two-album set SONGS OF A LIFETIME and appeared really enthusiastic for more. I might add that I did not receive one letter of complaint re these tracks concerning the accompaniments that had been added to the old CBS vocal tracks - and I mean this of a total nature.

True, there were minor 'regrets' such as the loud, brassy, backing giving opposition to the voice on THE LADY IS A TRAMP and this, I noted, tended to make this one of the less favoured tracks.

Others who possess the original taping of PLEASE DON'T TALK ABOUT ME WHEN I'M GONE much prefer Buddy Cole's music in the middle of the song, mainly because it kept more strictly to the melody and is, therefore, much more tuneful.

> Then there were the overwhelming majority who liked EVERYTHING that had been done to the recordings!

Quite a number of people have told me that they consider SONGS OF A LIFETIME the best two LPs they have ever bought. Our friend Ken Barnes has, not surprisingly, had many letters of appreciation of his production of the set from collectors and fans generally and has requested that I mention here that he is most thankful for all the letters of thanks and appreciation, and indeed the support for the project he undertook in obtaining and enhancing these recordings for our enjoyment. As Ken is an extremely busy man he feels he cannot undertake the task of replying to all the mail he has received but that he is most pleased to realise that his efforts have given pleasure to Bing's fans.

ALL SHADES OF OPINION -

Now, as I have recently been to London to see Ken, and also to his home in Essex I would like to give a few 'points of view' to the membership since there are all shades of opinion within our ranks relating to the release of the SONGS OF A LIFETIME tracks.

Let me begin by saying that many years ago when the first of these Bing-Buddy Cole CBS radio recordings were bought up and released by

the American Decca people; as a result I among many others, was very eager to acquire more. I just loved the recordings whether they were made with the Buddy Cole Trio or with an orchestra conducted by Buddy Cole - as happened, of course. So I tried to do something about it and, firstly, around 1959-60 I wrote to the Decca Records in the USA asking that they consider issuing more of these tracks.

They replied to the effect that they would like to release more of this type of Crosby recordings but that they couldn't because it was not possible (at the time) to get everyone connected with the recordings to reach a mutual agreement. In any case, they added, "changing world markets in releasing records have forced them to change their policy on the release of records" - the impression being I felt that Crosby records were not expected to sell too well.

> I also took the opportunity to bring up the subject of these Buddy Cole tracks with Bing several times to see if he could help us to obtain more of them - I also had correspondence with him on the subject.

But Bing conveyed to me that he had no jurisdiction over the release of any of the CBS material though he assured me he would do what he could.

> ONE DAY AT SHEPPERTON FILM STUDIOS IN 1961 WHEN THE FILM ROAD TO HONG KONG WAS BEING MADE I SAID TO BING: 'THOSE RECORDINGS YOU MADE WITH BUDDY COLE WERE REALLY GREAT BING, WEREN'T THEY!' BING REPLIED: 'I DON'T KNOW LESLIE - I'VE NEVER HEARD 'EM!'

For many years I indulged in correspondence with Basil Grillo, President of Bing Crosby Enterprises to enlist his aid in obtaining releases but Basil said that there was no clearance for commercial release of the recordings.

A CHANGE OF LUCK -

But it turned out that I finally had some luck when I had a telephone conversation with Men Barnes way back in the summer of 1974 when we were ' planning our campaign' with a view to getting Bing to come to London to make some new recordings for Ken and Pete Moore. I mentioned the existence of these CBS tracks to Ken and suggested he might be able to help in the relase of some of them. He was most interested to know about them and promised to bear the matter in mind when the opportunity presented itself.

At the same time, Ken pointed out that it was the hope that Bing could indeed make some new recordings in London and as the CBS tapes had lain on the shelf, as it were, for 20 years it wouldn't matter too much if they lay there a bit longer. You can, of course, put only so many records on the market at any one time.

The next stage was reached when Basil Grillo and Ken Barnes told me that there appeared to be real hope of getting the material released. When this finally came about, with my hopes rising, Basil Grillo wrote that as there was already much Bing material already on the market - both old and new recordings - it would not be in our interests (meaning, of course, Bing Crosby Enterprises etc) to issue any of the Bing/Cole tracks just then but perhaps at a later date.

So this should be illuminating to those among our membership who have variously suggested such things as the CBS recordings should have been left in their original state and made a club issue or some other private issue and so on. The Crosby organisation exists as a business concern so that the sale of a thousand or so copies to Crosby fans and collectors is unlikely to bring revenue to that organisation. It should be explained that it has been only through the great interest - and drive - that Ken Barnes introduced that ultimately secured the releasing rights of this material for the Philips organisation. This should dispel any possible illusions that may exist that Ken was handed these tapes 'on a plate'. Personally I would add that I would have liked to have acquired this material in its original form, but at the same time I like them very much in their new style as well.

FEARS NOT REALISED-

I understand - and fully understand - that many fans thought that if these recordings were given stereo treatment and 'orchestral' refurbishing they stood a good chance of ending up merely as a showcase for the arrangement and presentation of that treatment, with Bing's voice more or less 'shoved' into the background. Luckily and most happily this has not happened and the voice of Bing is presented well to the fore in precisely the way everyone likes to hear it.

> Yet I must add my personal view that had Bing still been with us these recordings - such as on SONGS OF A LIFETIME would have still been under lock and key!

I would also like to emphasise, or re-emphasise - that there is no doubt at all that Ken Barnes has a strong desire to be still associated with the late Bing Crosby, a man he admired and respected so much; it is a tribute to his drive in this direction that Ken flew to America to renew the negotiations for the acquisition of these tapes. And thank goodness, he succeeded in getting them. And members can rest assured that though Ken is keenly alive to the general public in his record productions he is also extremely thoughtful to the interests of the membership of the various Crosby clubs around. Let no-one be in any doubt about that.

I might interject here that it was Ken Barnes's idea to issue a single, 20-track, album but the marketing research people advised on a 2-LP set - and like most other people, Ken himself isn't very keen on the cover devised for SONGS OF A LIFETIME.

> Actually, the set attained No. 29 in the LP best-sellers chart at one time but subsequently fell off in promotion for some reason or other and there was a decline in the earlier high sales. But happily the set is still going well in a steady, moderate way.

Arrived in America, Ken was able to pick up no less than 235 Cole tapes in all from a store in Los Angeles. Subsequently, Basil Grillo arranged for a listening-room to be made available for him so that Ken could, in fact, listen to the tapes. He spent about three days thus engaged and choosing his initial purchase of 72 of them. One concession we have to cede is that Ken naturally

chose the songs that he liked, so we just have to go along with his taste! He holds all the trumps, as it were!

KEN'S ORGAN PHOBIA -

From this 72 tracks Ken then selected the ones he considered most suitable for adaptation to the new arrangements he and Pete Moore had in mind, the ones that Bing had sung on best - and not least, songs that in his opinion the public would possibly favour. That is, the potential record-buyers of today. Songs they knew because while perhaps not becoming standards, had lingered in the minds of people. It will come as no surprise that some of the tracks which had been sung well and recorded perfectly were turned down by Ken simply because he doesn't care for the organs Buddy Cole used. Ken avers that organs in the 'Fifties weren't developed technically as they are today - and, simply, he doesn't like the 50's organ sound! That this possibly leaves him an "odd-man-out" where the Buddy Cole tracks is concerned leaves me relatively unmoved! Still, perhaps Ken will experience a change of heart, for there are some lovely organ-accompanied tracks available.

> In this connection, you may like to know that I took part in a BBC radio programme on a local station on August 4 last and I was once of those invited to say why I had brought along a 78rpm record for the programme. The show was before an audience at Southsea; the record I took was CHURCH BELLS which does, of course, have Buddy Cole on his organ. After the recording many of the audience came up to me and said how much they had enjoyed the record and, in fact, considered it the best of the records that the various listeners had brought along for the show.

There was, it turned out, a man who had been a BBC sound pioneer - 40 years' experience - in the audience. Clearly his interest was in the transmission and recording of sound and he told me that in his opinion, backed by his experience, CHURCH BELLS was a very fine recording indeed - well sung, well recorded and beautifully balanced as to sound, he declared. 'I doubt if these present-day fellas could beat it for quality,' he said, 'it's difficult to believe that it is a 20-year old mono recording.' And as a point of interest, the producer remarked to the audience after CHURCH BELLS had been played, 'Wasn't that lovely?' and got fervent approval from the audience. All of which doesn't, of course, prove Ken wrong - but it might induce a change of heart!

In my opinion many of the songs with Cole organ accompaniments are considerably better tunes - and better sung - that some of those Ken has released. For example, that lovely Bing fecording of UNSUSPECTING HEART that he must have turned down.

REMOVING THE 'HISS' -

Members may like to know that all the original tapes were cursed with surface 'hiss'. Ken therefore took all the 72 recordings to United Western Recording Studios in Los Angeles and had them "Dolby transferred", eliminating the hiss. The original tapes are now back in the store. Ken Barnes has secured the CBS tapes for the Philips organisation 'for all time' but there IS a clause

in the arrangements which requires that a new application must be made at the end of three years. If no further application is made at the end of this period, presumably, someone else can apply to make use of them - but anyone else would also have to meet certain specified requirements. So much for the 'business' behind Ken's acquisition of the Buddy Cole tapes.

Those desperate to have had the originals on records may like to know that in many in instances the bass was 'under-recorded' and considerable expertise was required to remedy this handicap, to in effect, add a completely new bass accompaniment. Also there were other instances where it seemed Bing had turned away momentarily from the microphone during the original recording and this also needed expert enginerring to get the voice back on a level. pitch.

So, while we may accept that these tracks in their original form contained some drawbacks - not all were of the quality of those on the NEW TRICKS or SONGS EVERYBODY KNOWS LPs - there is not a lot wrong with them as those who have heard some of them will testify - and that certainly includes me. As I said earlier, Ken has selected 72 songs and I would like to think he may have a rethink and listens again to some of those he has, until now, discarded. This naturally depends on the success of what he has already produced.

THE FORTHCOMING ALBUM -

The following album was scheduled for Sept-Oct 1979 release but on a visit to London to see Ken I was disappointed to learn from him that owing to what had best be termed a 'technicality' there will be some delay. But when the album does eventually appear I understand there may be a twelfth track included not previously heard and one of the nine already issued on SONGS OF A LIFETIME will be taken off:

20 GOLDEN GREATS

Side 1:	Side 2:
Isle of Capri	Straight down the middle
Misty	True love
This can't be love	When the red, red, robin
Try a little tenderness	Manhattan
Anything goes	Ain't misbehavin'
My funny Valentine	Old Cape Cod
At the jazz-band ball	The lady is a tramp
Love's old sweet song.	Chances are
Where or when	My baby just cares for me
Little man, you've had a busy day.	Come rain or come shine.

Having heard all the tracks Ken and Pete have 're-arranged' for want of a better term, I'm sure you will all go overboard for WHERE OR WHEN. Another gem is OLD CAPE COD, a really good Bing vocal and a good song, too. And as I love strings my ear caught immediately Pete Moore's brilliant string sounds on WHAT IS THERE TO SAY. As things stand now it appears all of Ken's initial purchase of 72 tracks will be included in a boxed-set from READERS DIGEST in 1980 some time, plus the poems that Bing recorded at the conclusion of the SEASONS album.

I must add that I have already received a fair amount of mail - from enraged fans! - demanding fairer trading methods because

with SONGS OF A LIFETIME already purchased, present plans for releases will mean that some tracks are being bought three times over. There is considerable validity in their views, of course, and I'll try and have a word in Ken's ear - he's the best Crosby man we have! Oh, and Ken's book will definitely be published in March, 1980. This will answer much more mail I am receiving.

THE REMAINING COLE TRACKS -

You may like to know that the following are the tracks yet to be issued under the aegis of Ken Barnes:Philips:-

You're in Kentucky	Sunday
We're in the money	Heartaches by the number
Just you, just me	Smiles
Meet me tonight in dreamland	Margie
Let's put out the lights	Crazy Rhythm
What is there to say?	Waitin' for the evening mail
Its not for me to say	The banjo's back in town
My ideal	Papa loves mambo
New sun in the sky	I see your face before me
You turned the tables on me	What is this thing called love?
'Deed I do	When my baby smiles at me
Just around the corner	Mandy

Turning to more social affairs, and in conclusion, I must say it was great fun meeting Mrs. Renee Chester and Jim Reilly here on the island during the summer. With Renee and Margaret and Steve Billington I went along to the Sandown Pavilion Theatre to meet comedian and Bing-partner Ted Rogers and his very able script-writer Wally Malton. Needless to say, we had a great time - and once again I was reminded of what great people we have in our Circle.

Editor: As we promised at the beginning, some intriguing behind-the-scenes clarification by Leslie and illustrating again what a tremendous effort Ken Barnes has put into his Crosby projects over the past few years. Painstaking work. Renee Chester has indeed achieved a unique double this year for she has excellent photographs of herself taken with Bob Hope (at the Palladium unveiling) and now Ted Rogers, copies of which are in my possession! No one will need reminding that Ted was the comedian selected by Bing to perform in his epic British shows.

Now to the "enraged" mail! This I can fully understand; I'm left bewildered by the weird market-research thinking which apparently decrees that we will buy a large number of tracks three times over. Crosby fans have necessarily been particularly long-suffering in the way of reissues if only because Bing's records have been so prolifically reissued since the advent of the LP. We're all well used to buying albums for the sake of a couple of new numbers - but even so, they have been spread usually over many years. To issue the same tracks three times in around a year sounds really incredible marketing. It cannot be supposed by them, surely, that an entirely DIFFERENT market will be found for these records? Of course not. It is as Leslie's correspondents - and I - say: we'll be buying the same tracks three times.

In the last issue we asked the pertinent question: DO THE RECORD COMPANIES KNOW THEIR BUSINESS? True this was mainly concerned with the fantastic losses some companies are making in their desperate search for the pop single that will hit the jack-pot in two weeks

instead of attracting once-time record buyers back into the shops by offering better quality material. The market is certainly there as WORLD RECORDS (an off-shoot of EMI) is brilliantly illustrating. But the current plans for reissuing the Cole-Bing tracks are, not to put to fine a point on it, perfectly outrageous. I know alas from my own mail many members, with increasing pressure on economic conditions, just will not buy an album of which they have already bought 50 per cent of the titles.

Another of Leslie's points is worth some discussion. We have Ken Barnes's opinion that, originally, the Cole tracks were beautifully recorded from a technical point of view. This is aurally evident. Many years ago - and I cannot now substantiate this - I read many times that Buddy was his own sound-engineer. That he was, in fact, intimately concerned with sound and closely associated with the Ampex company - which even now advertises that Bing Crosby was their first customer! This was, of course, thro' the agency of Buddy Cole. And Buddy was - as is also evident - very keen on organs, to the extent even of acquiring a cinema organ and installing it in his no doubt extensive garage! I have a conversational tape of Buddy Cole with the writer I have in mind with the former musically illustrating the capabilities of his new home-organ and expressing the wish that soon he would be able to give Bing some exciting accompaniments. Buddy alas, died shortly afterwards.

Now, it would seem that Buddy, with the enthusiasms and connections mentioned above, would have made all his recordings with Bing on tape. So how does it come about that some of the tracks have the inherent cutting-machine 'hiss'? I have several of these unadorned tracks and they have no hiss - which makes sense in view of what we know about Buddy Cole. Its all getting a little mystifying.

That Leslie is going to use his obviously warm association with Ken for further news and perhaps a modification of issue arrangements is highly gratifying. And his view that Ken is our greatest Bing-man in the industry will certainly be endorsed. His tremendous efforts shaped the last three years of Bing's life - and consequently ours - in a degree no-one could possibly have imagined. Having said that, and meant it with all sincerity, we can also say what a tragedy it was that at that particular time Decca (British) lost the American MCA contract and thereby denied Geoff. Milne of British Decca the scope he would undoubtedly have richly used in the way of Crosby reissues. No one will ever forget Geoff's mighty efforts in vintage reissues, notably the still highly-valued Ace of Hearts series. Fate certainly dealt Geoff. Milne - and again, consequently, us - when the MCA rights over Bing's enormous output passed to EMI. We might venture the belief that the EMI/MCA reissues we have seen would have been considerably less hackneyed (if we dare use such a term for any Crosby recordings) if Geoff. had been the guiding light. C'est la vie, as Bing would no doubt have insisted!

I suppose it will reemphasise my 'cussedness' if I say I don't share the almost universal condemnation of the sleeve of SONGS OF A LIFETIME! I think it a dignified job, and while the likeness of Bing isn't too good, or characteristic, seems to me he is in a listening pose...no, I rather like the sleeve. But my goodness, those sleeves for the CBS VOLS I,II, and III !!!

AN ESSENTIAL PART OF CROSBYANA

KEEPING TRACK

WITH BERT BISHOP

It's not normally my practice to anticipate an album by reviewing it before we actually have it on release, but the imminent album from the Crosby-Cole/Barnes-Moore stable almost tempts me to indulge in some preview patter concerning the eleven new tracks that we will be getting this month, or early next, on an LP entitled 20 GREAT SONGS, the other nine having been culled from the already released SONGS OF A LIFETIME. But as we have one or two very interesting albums to look for this quarter perhaps it will be as well to hold it over fww the next issue of BING when there may be less to discuss in these columns.

Without doubt, the most interesting LP on current US release and available from some import sources in the UK is the long-awaited Volume 3 in the CBS early Bing series. Here again, however, as I write I am anticipating perhaps though it is fairly certain the album will be on release over here before this issue of the magazine reaches you. So let's take a longer look at...

A BING CROSBY COLLECTION Volume III (Includes 14 sides Never Released on LP (sic!) US Colúmbia C35748 Mono.

My Angeline
Orange blossom time
I'm sorry, dear -B
Can't we talk it over?
Waltzing in a dream
Let's try again
Someday we'll meet again
It's within your power
I'm playing with fire
Here is my heart
My love
I would if I could but I can't
Home on the range
Let's spend an evening at home

Even the most cursory glance at the titles will reveal that ninety per cent of the recordings that producer Michael Brooks has presented us with are Crosby gems of the first order. In the last issue of BING, Reg, our indefatigable Editor, raised the question of members' views on Bing's best recording session. For me that would be 9th June, 1933 and clearly anything that Bing put down on wax in close proximity to either side of that date almo must closely qualify.

The pure quality of Bing's voice is summed up in a short phrase taken, in context, from the sleeve note to the 9th June track MY LOVE:

> 'The melody and lyrics are indifferent but they're merely a platform for Bing to display his vocal talents as they never were heard before or after'.

Michael Brooks's notes pay considerable homage to Bing and though he is, as usual, rather severe on the songs, it may be fairly said that his very literary and witty annotation provides a rare bonus to the album content. Indeed, the sleeve graphics and detailed information for each track, along with the notes, make for just about the perfect package for the voice of Bing at the peak of its early perfection.

His style improved with maturity, it may be argued, and the power remained for many years to come, but his range fell away, leaving this particular era as something very special in his long career. This third LP in the CBS series presents yet a further generous portion of that unique Crosby era.

BING'S MUSIC HALL HIGHLIGHTS — US Spokane 16 Mono:

Its only a paper moon	My ideal
You brought a new kind of love to me	After you've gone
Candlelight and wine	After a while
Easter parade	I'm making believe
Nevada	Cuddle up a little closer
Put your arms around me honey	Moonlight Bay
As time goes by	Side by side.

This remarkable album presents a collection of songs extracted from the famous Kraft Music Hall to which Bing played host on radio for ten years. More than just 'air-shots', the songs form a natural musical outcome of some highly humorous dialogue between himself and Trudy Irwin, though Marilyn Maxwell is also heard as Miss Irwin's later replacement.

Introduced by the ubiquitous Ken Carpenter, the 'flashback' segments of KMH had Bing fooling around with his 'l'il ol' country boy' accent that went with his contradictory conniving naivete - a character that Bing played, to some degree or other, in much of his radio and screen career!

The recordings presented here were made during the Wartime 1943-45 period just before he entered a year or two when, to my way of thinking, his voice on commercial recordings, at least, was a little less distinguished than we had come to expect and appreciate.

The two 'gentlemen lifetime admirers of Bing', Gordon Wall and Joe Sinnott referred to in the LP sleeve notes are to be particularly congratulated for their efforts in the production of this fine album. Gordon is well-known among Crosbyphiles for his outstanding collection and contributions to the world of Crosbyana, and Joe for his remarkable flair for artwork that graces many LP sleeves and Bing publications. In this particular instance he has caricatured in colour, John Scott Trotter, Marilyn Maxwell, Bing and Ken Carpenter in a 'round the mike' radio session for the front sleeve! Joe Sinnott, incidentally, is a member of the ICC.

These 'highlights' from the Music Hall are also a highlight in the continuing series of Spokane records brought to us by producer Larry Kiner. The LP is freely available from the usual import sources often quoted in this magazine - and well worth the time, trouble and no little expense in obtaining it.

THE GREATEST RADIO BROADCASTS - BING CROSBY — American Retrospectives MF 207/5; 5-LP Boxed Set, Mono UK price £17.

Record 1:

Ol' buttermilk sky	My heart goes crazy
I've got to get me somebody	Love in bloom

Record 1 continued:

Wait til the sun shines Nellie
All by myself
You keep coming back like a song
All by myself
The things we did last summer

Record 2:

I do, do, do like you
What am I gonna do about you?
Margie
The Anniversary song
Uncle Remus said
I've got to get me somebody
South America, take it away
You don't have to know the language
So would I.

Record 3:

Smile right back at the sun
I want to thank your folks
You brought a new kind of love to me
Hello, Beautiful
My ideal
Louise
I'll close my eyes
My heart is a hobo
Mamselle
Chi-ba-ba, Chi-ba-ba
Peg o' my heart
Home on the range
Side saddle Sue
El Rancho Grande
You do

Record 4:

A hot time in the old town
Nobody
Oh, Susanna
In the evening
Beautiful dreamer
On the banks of the Wabash
Alabamy bound
The old chaperone
The man without a country (Narrative)

Record 5:

A gal in calico
And then its home
Start off each day with a song
Rumours are flying
Blues skies - I surrender, dear
I'm Crosby, the well-dressed man
Getting nowhere
What am I gonna do about you
Who paid the rent for Mrs. Rip Van Winkle?
Back in your own back-yard
You made me love you
Waiting for the Robert E. Lee
The anniversary song.

The sound quality of these ten Philco Radio Time shows, complete except for any advertising - a blessing - is quite excellent. The editing is good with none of the really obvious 'time changes' that are apparent on some earlier releases along these lines.

Bing is to be heard on <u>all</u> the listed songs, even if briefly on a few. There are many non-Bing items and the 'supporting cast' includes The Andrews Sisters, Jack Benny, Maurice Chevalier, Gary Cooper, Jimmy Durante, Judy Garland, Spike Jones and his City Slickers, Frankie Laine, Al Jolson, Peggy Lee and John Charles Thomas.

Dating from 1946-47 the shows would be a good buy for anyone not having them - on tape - for example. But with the inevitable onset of complete Bing shows following a considerable release already, it makes one question one's motives in purchasing sets of this kind. Just how many complete Bing shows on record CAN we absorb from about 700, many of them an hour long?

This set of five records is presented in quite a handsome and sturdy box of dark blue in plain design. There's a good 'shot' of Bing on the front with three smaller inset photos among the title listings. I don't know why it should be but compilers of album notes in this kind

of compilation seems to have little regard for accuracy; thus it is that titles are mis-spelt, inaccurate or are conspicuous by their absence. Some of this latter is due to the editing out of the commercial section of the show; which means that on the Bing/Al Jolson show we love their 'fluff' of the 'Figaro' parody even tho' it is mentioned on the sleeve. The reverse is also true in that items are featured on the records which are NOT mentioned on the sleeves! Perhaps they work in a hurry - the compilers.

All in all it is a set that can be recommended for sound fidelity and SOME memorable moments from Bing's radio career - but the repetition from earlier issues takes the gilt off the gingerbread.

VIVA HOLLYWOOD CBS 69129 Italy

Temptation -A (22 Oct 1933) Remainder of this imported album is non-Bing.

STARS ON SUNDAY - BY REQUEST Curzon Sounds KCSL 0081

Cassette version of the LP on which Bing reads 'Judge not' from his Granada TV appearance in the programme of that title.

BING/BOWIE: A word here to report that the previously reported single has now been deleted. It was issued but copies are quite rare.

LOUIS ARMSTRONG AND BING CROSBY ON STAGE Chevron CHVL 049 LP UK
CHV 049 Cassette

Direct equivalent of Windmill WMD 190

BING CROSBY - FAVOURITE MELODIES Chevron CHVL 056 LP UK
CHV 056 Cassette

Direct equivalent of Windmill WMD 260.

The above two Chevron label LP's are available from most Woolworths stores (or cassettes if you prefer them - or both!) For full details of the contents turn to page 151 of THE BING CROSBY LP-OGRAPHY.

A TRIBUTE TO BING Host Records BC 1001 US. BING CROSBY HISTORICAL SOCIETY

The lament of Homer Tracy
Iowa
Blame it on my youth
How you gonna keep 'em down on the farm?

Though playing at 33⅓rpm this privately-produced record qualifies only as an EP and not an LP by reason of the fact that long-playing records must have three or more tracks per side.

Having established its category we can now turn to the more important fact that this already sought-after record was issued to supporting members of The Bing Crosby Historical Society to commemorate the Society's Tribute to Bing banquet and general get-together that was held at the Aquinas Academy, Tacoma, Washington (State) on the 5th May 1979 - a function at which Al Rinker was the special guest speaker.

The first track is an amusing duet between Bing and Fred Allen that comes from the Chesterfield Show of 17th May 1950 and it has already been released on -All-Star Products ASP LP 2000 - an early ICC album.

IOWA comes from a US wartime 'MAIL-CALL' broadcast and is the rather nice 'take -3' that Bing accomplished after badly 'fluffing' the tune a couple of times. It was on this occasion that he admitted his

inability to read music; but having picked up the correct melody, his rendition of IOWA, as presented here, illustrates an ability to read music was quite superfluous as far as he was concerned.

BLAME IT ON MY YOUTH has been issued before, notably on the court case LP Avenue International AV 1018. It originates from a radio broadcast of December 1934.

Finally, the bootlegged and rather saucy parody that closes the programme dates ffom a private recording session in Britain, circa 1960

SIXTEEN BIG HITS OF THE 'FIFTIES Music for Pleasure MFP50415 UK

Play a simple melody (duet with Gary Crosby) Remaining items non-Bing.

SWEETHEARTS OF SONG LIVE 1940'S BING CROSBY DOROTHY LAMOUR
Amalgamated Lamton 250 US

Road to Morocco
You're dangerous
Ti-pi-tin
Moonlight becomes you
Las Vegas town
Too romantic
The merry-go-run-around
You keep coming back like a song
You're the only star my my blue Heaven
One love
Lovelight in the starlight
Down where the trade winds blow
Whispers in the dark
Once in a while
Candlelight and wine
Nevada

'You won't believe your ears', states the rear sleeve. Neither can you believe the full implication of the title! For in small print we may read that all of Side 2 is RARE AIR CHECKS by BING from the 30's, several tracks of which are featured on the 7-inch CHORD LP detailed on page 87 of THE BING CROSBY LP-OGRAPHY.

Side 1 does feature Bing and Dottie - as well as Hope - from film soundtrack and TV.

THE GREAT SONG STYLISTS Polydor 2589129 LP Stereo UK. Cassette 3194404

Sugar (duet with Louis Armstrong) Remaining items non-Bing

SONGS EVERYBODY KNOWS MCA 3120 JAPAN

A direct equivalent of LAT 8217 NEW TRICKS detailed on Page 77 of the LP-ography.

THE KRAFT 75TH ANNIVERSARY SPECIAL 1978 Kraft Inc. 'As presented on February 12, 1978 over the NBC radio network'

'A limited-Edition Commemorative Album for our Friends in the Retail Food Industry'.....so much for the sleeve information. Clearly this LP is one of those rarities that has to be begged or if need be stolen! from any available source.

The hour-long broadcast is a nostalgic reminisce of days of yore in the old Kraft Music Hall. Bing is well present by featured excerpts and there are several sections of dialogue about him by the presenters of the programme. Along with Whiteman and Jolson Bing's photograph appears on both front and rear sleeve.

THE MANY FACES OF BING CROSBY Ariston Oxford OX/3050 Italy Stereo

Laroo, laroo Lily Bolero Along the Navajo trail (cont. over....

Dance, Ballerina, Dance	Along the Navajo trail
No te importa saber (Let me love you tonight)	Thanks
That's an Irish lullaby (Too-ra-loo &c)	One more time
J'attendrai (I'll be yours)	Too late
Darling je vous aime beaucoup	Ciribiribin
	Yodelin' jive

By this Mediterranean import we have a very interesting collection of tracks that, for once, fully deserve the chosen LP title and indeed it is a far-ranging collection. The first two tracks are new to microgroove and are of good fidelity. There is considerable variety with foreign language lyrics, a cowboy song, some early tracks, and a couple of duets with the redoubtable Andrews Sisters.

A PAUL WHITEMAN CONCERT Sunbeam MFC 18 US

1927 - 1932

Metropolis (all four parts)

Subtitled "A Blue Fantasie" this mainly orchestral item, Part 3 of which features Bing in "ooohing and aaahing" vein, is the only Crosby orientated track on an otherwise quite nice album (!) Admittedly, Side 2 does feature MISSISSIPPI MUD in the NIGHT WITH PAUL WHITEMAN AT THE BILTMORE HOTEL, but this has long been considered a non-Bing item even though the Rhythm Boys are credited as the vocal group. Subsequent to the original Rhythm Boys severance with Whiteman a further trio of the same name was employed by Whiteman. In October 1932 when this recording was made Bing was well established as a Brunswick recording artiste and despite later claims by Victor Recording Co and no less an authority that Bing's "analyst", Dr. Mize, that Bing was featured it has been found preferable to accept Bing's own statement that he was NOT involved in this recording.

JAZZ 1929 STYLE - RARE BROADCASTS Fanfare LP20-120 US

Side 2 of this album includes many of the musical items from the soundtrack of the film KING OF JAZZ **featuring** Paul Whiteman and his Orchestra. Naturally Bing is to be heard, notably on the introduction with MUSIC HATH CHARMS, and later on in SO THE BLUEBIRDS AND THE BLACKBIRDS GOT TOGETHER, A BENCH IN THE PARK, and HAPPY FEET as a soloist on the first track and with the Rhythm Boys in the rest. Extraordinarily, the sleeve notes tell us that although Bing was heard over the film credits he did not appear in the film because he was in jail at the time! It is thus easy to see how myths and legends arise, to be sure.

25 YEARS OF RECORDED SOUND FROM MGM RECORDS VOL 1 DRG DARC 2-2100
2 LP set 1945-1970

Lazy River (duet with Louis Armstrong)

Once again we have an enormous faux pas by a record company; in this instance the remarkable statement that Bing and Louis are accompanied by the Buddy Bregman Orchestra and that the track has never before been released on LP. The sleeve does correctly note the recording date - 29th June, 1960.

Most members will be aware that this track, accompanied by Billy May and his Orchestra, was withheld from the standard commercial album released at the time and was issued only on a benefit album for World Refugees entitled ALL STAR FESTIVAL LP. Similarly, it

is well known among our fraternity that LAZY RIVER was again released last year as the only 'new' inclusion on the reissue of a reissue (ad infinitum) of BING CROSBY - LOUIS ARMSTRONG Capitol SM-11735.

The track has been positively checked as being the Billy May accompanied recording, regrettably eliminating the initial excitement of a completely new Bing recording that we were led to believe we were getting.

> It is regretted that the remaining, non-Bing details of some of the LPs discussed here cannot be dealt with in these columns, for in many instances the albums feature well-known artistes and excellent music representing very good value. To do so would expand and generalise the magazine in a way unacceptable to the aims of BING which exists only for Bing Crosby and the legacy of his music. The omission in no way indicates lack of interest or appreciation, and in many cases the non-Bing items are quite adequately covered in other publications.

Finally, I am advised by MIKE SLIPMAN that he has two more Bing-featured LPs in his stock; MAIL CALL and a new BIAC label album with Bing/Jolson tracks.

Editor: Conspicuously, while warmly anticipating the new album of twenty songs, Bert does not give us the benefit of his views on the ethics of issuing tracks three times! .No doubt he will rectify this 'omission' in the next issue.

Bert does, however, very pertinently ask just how many radio-show albums we can absorb. A very good question indeed, for one gets the impression that all copyright laws have gone by the board and these shows are turning up on albums from all directions - and not only radio shows, either! And Bert's figure of 700 shows goes as perhaps only a rough guide to the magnitude of the task facing anyone with the temerity to catalogue and index ALL Bing's radio showw - or mainly, the songs contained therein. We have one persistent (and dedicated) member who writes to the effect: You've done the discography, the LP-ography, and there are excellent filmographies - but WHEN are you going to do the non-commercial or radio shows - AND why can't we have all of this in one volume?

Well, perhaps it will be done - one day! We certainly do have plans and projects covering one-sponsor listings, e.g. G.E.C. shows, but remember, there are Cremo, Philco, Chesterfield, the colossal Kraft Music Hall, Minute Maid and probably other 'series' to take into consideration. Then there's television.....

The sheer magnitude of Bing's 50-year plus output presents an almost insuperable task to any researcher - unless we can find someone about 15 years of age and prepared to devote the rest of his life to the compilation! As for containing all the information in one volume we can relate a little story.

(Cont...

Fully ten years ago one of the most zealous and meritorious of Crosby researchers (on whose work, incidentally, most of today's reliable discographies are based) did enter into negotiations with a professional publisher with a view to getting the discography and the filmography into one, hard-covered, authentic book. The publisher certainly showed great interest - until presented with the material involved! It subsequently turned out that the cost of such a project would - even then, 10 years ago - have been virtually prohibitive UNLESS a certain, and not inconsiderable, guarantee could be given relating to numbers required. And then there was no mention of radio shows, etc.

Today, with another ten years of Bing's career to be added, ramping inflation, and costs soaring almost daily, the mind truly boggles at the enormity of the task in getting ALL of Bing's output neatly catalogued. And it should also be borne in mind that there has yet to be a Crosby discography/filmography, or even biography, that hasn't, almost on the day it was published, been subject to enormous amendment, correction, and so on.

All of which sounds a tale of despair, no doubt! But to do it piece-meal is one way and this we attempt to do. Incidentally, it is quite clear from the foregoing, I hope, that what can fairly easily be applied to one artist can in no sense be applied to Bing and his incredible career complete with his incrédible output.

Finally, we have Ken Barnes's book, due in March 1980, to look forward to and - who knows - serve as a springboard or better for further steps in the right direction.

I was glad to note Bert Bishop's reference to Mike Slipman who, it seems to us, is doing a fine job for Crosby record-collectors. He has the courage to import almost all the independent and semi-piratical albums with no guarantee as to their sale. A detailed listing of Mike's current stock appears elsewhere in this issue and members can deal quite safely with Mike.

> MIKE SLIPMAN has, incidentally, the five-album set Bert reviewed. One might feel that with this set you could dispense with the rest of the radio show albums - unless, to coin a phrase, you are made o' money!

Finally in a lengthy addendum provoked by Bert Bishop's always-fascinating round-up, I must say the Italian album, THE MANY FACES OF BING CROSBY, presents a most imaginative line-up. Would that some of our compilers ranged around so bravely!

There are so many lovely Crosby recordings that seem, alas, never destined for micro-groove reissue; songs such as PALE MOON, an an exquisitely haunting song, MOTHER DARLING, GIGI, THE NEXT TIME IT HAPPENS, DEVIL MAY CARE (ah! there's a lovely song....) and so many others. But I'm afraid part of the truth is that the companies involved just do not have these tracks. The myth of what is "in the vaults" has long been exploded. They own the rights - but not the masters, or even the original recordings! Witness the really fabulousA BING CROSBY COLLECTION by CBS, VOLS I, II and III; these rely almost entirely on the 78s in the collection of the prodigious Howard Levine! Certainly not from "the vaults" of CBS.

And, though not wishing to sound like the man/woman who writes to THE TIMES (when it is published!) on hearing the first cuckoo of

spring (a truly English tradition), I did - or at least my wife did - pick up Volume III on Thursday 21st September. Mind you, she had been enquiring after it every 2-3 days for the previous month!

What another fine cover this volume presents! All three volumes, in fact, have shone in this respect and make Michael Brooks's esoteric comments pleasant! Really vivid photographs of Bing which seem so lifelike you feel they could step from the sleeve-cover. They certainly make some efforts (particularly EMI/MCA'S surrealistic efforts) look pretty insignificant.

Some of the sleeve notes are quite baffling to the ordinary listener. Though I must confess I certainly agree with what Bert Bishop said on a celebrated occasion - to the effect that the song, or the lyric, wasn't really relevant when Bing was singing. So perhaps one didn't always appreciate the inanity of a song - until Mr. Brooks pointed it out!

> However, my main complaint about Brooks's sleeve notes is purely that of differing aural abilities. Take his notes on HERE IS MY HEART on Volume III. I just don't HEAR the record the way he appears to do so.

THE PALLADIUM PLAQUE MEDALLION: In the last issue of BING we reported that the sculptor of the plaque eventually unveiled by Bob Hope in the august Palladium theatre, London, MR. PHILIP NATHAN FRBS was considering producing a miniature of the plaque in silver or bronze - largely, we feel, at the instigation of some of our members. Although uncertain of the response, Mr. Nathan has decided to go ahead producing these medallions, which will measure about 2½" in diameter.

"I am going out on a limb," says Mr. Nathan - and this we can appreciate. Nevertheless, we feel our membership should ensure a reasonable response to his efforts. To that end, he is offering a discount to ICC members as follows:

In bronze: £11.50 normal price; £10 to our members.
In silver: £26.00 normal price; £22.50 " "

These medallions will also be on sale at the London Palladium. Present plans are that an order form will be enclosed with this issue. Failing that, however, Mr. Nathan's address is

OLD POUND COTTAGE, ALFOLD
NR. CRANLEIGH, SURREY, GU6 8HN Phone:
Loxwood 752269

As a lasting souvenir of Bing - to complement his musical legacies - this seems a wonderful opportunity. We have seen the packaged medallions to which the Crosby one will be similar and they are very attractive indeed. We hope that Mr. Nathan's project will be warmly supported by our members.

PROMPT REMITTANCE OF SUBSCRIPTIONS WHEN INDICATED IS OF REAL ASSISTANCE IN DIFFICULT TIME...PRESENCE OF A "X" IN FRONT IS THE KEY!

FROM THE ALBUM SLEEVES

A considerable amount of literature has been composed to complement the sleeves of records since the inception of the long-playing album. Some may feel inclined to dispute the description of 'literature' and at the same time argue that nothing derogatory to the artist concerned is likely to appear in these writings, literature or otherwise. But they constitute a bonus - a bonus we certainly did not have when we purchased our 78s in the 30's and indeed, well into the 'Fifties.

It is certain that these notes are read with a degfee of interest on purchase - but how often are they read afterwards? The thought occurs that these sleeve-notes might be brought together to make a fascinating as well as voluminous tome, though it is true that some of them rather plaintively enquire: What is there new to say about Bing Crosby?

Be that as it may, we think it might prove of interest to present a selection of extracts from various sleeves for your entertainment. It would be asking too much of even the really fanatical to expect you to name the sleeves from which these extracts are taken; even so, we refrain from giving the clues until later in the magazine - just in case you want to put your Crosby-expertise to the test. Here goes:

(1) "Bing Crosby is a phenomenon, a monster of entertainment, an outrageous 20th Century monopoly! On the other hand, it is equally obvious that Bing Crosby is a nice, ordinary, pipe-smoking sort of chap....Another point about Bing is that he suits nearly everybody, which is a thing that very few entertainers manage to do. The younger generation, who tend to like dramatics and a sob in the voice from their favourite crooners, will allow that Crosby is still just as good as any of them; and the older generation, who tend to shudder at the very word 'crooning' are usually ready to make just one exception in Mr. Crosby."

* * * * * * * *

(2) "Who is Bing Crosby? Rather an improbable question for one person to ask another, isn't it? Everybody knows the guy. Bing holds a kind of national acceptance, affection, and esteem such as has been given to only one other entertainer...the late Will Rogers. Crosby, like Rogers, transcends his profession. His personality; the Americana he somehow represents; the democratic attitude he typifies; and his unfailing ability to please - whether singing, acting, or just plain talking - all have made him much more than a name. He has grown to be a symbol. A symbol of a lot of things...of the success an ordinary run-of-the-mill fellow can achieve; of naturalness, sincerity and easy-going good humour... yet Crosby remains, personally, forever Crosby. He's still unimpressed with himself...."

* * * * * * * *

(3) "To any listener, any description of Bing Crosby would be completely superfluous. Everyone knows that his voice has been heard by more people than any other singer who has ever lived; that he excels not only as ancomedian but (as in 'THE COUNTRY GIRL') a profoundly moving serious actor; that his films are top box-office attractions everywhere in the world; and that the sale of his records runs into many millions."

* * * * * * * * *

(4) "Although resident for so long in the hard, gaudy, and artificial world which is Hollywood, Bing Crosby has never lost the quiet, unobtrusive geniality of the young man from Tacoma, Washington State. He has never had to utilise or rely on the sensationalism, publicity hunting and stunting or regular participation in the marriage stakes which so many other stars and their public deem indivisible from lasting success and popularity. His voice has never depended on slick showmanship or an appeal to neurotic emotionalism like those of several of his contemporaries; he is a living testimony to the theory that the best and most effective approach to the public's heart is often the one that is simple and sincere...Bing's vocal style is one which is all his own...."

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(5) "A man of infinite charm and astoudding international appeal, Bing Crosby's voice is an instantly recognisable symbol of effortless music-making and casual merriment. His seemingly off-hand delivery is deceptive, however, for Bing has rarely, if ever, struck a 'wrong note' in anything he has ever done.."

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(6) "The phenomenon of 'collectors of Crosbyana' is as amazing and as natural to the public as Crosby himself. Year by year, they continue to buy his records, not only the new ones, but older items, searching the secondhand stores, avidly perusing auction lists, and continually snapping up old 78s as quickly as they find their way onto the market. Amongst this army of collectors there are many younger ones, new to the field of record collecting, and having discovered that there are to many discs to acquire to make even a representative collection, leave no stone unturned (or more accurately, no junk-shop) unturned in the quest for Crosby discs. (Not that any of Crosby's discs are junk; that's just where the best records can often be found.

* * * * * * * * *

(7) "..Because Bing started out a whole lifetime ago, but it doesn't seem anything like that. In 1925, he started out and sang his way affectionately into the hearts of millions of people around the world. Not that his style was necessarily affectionate - in fact, the notice he got in his early days was because of his forthright and aggressive approach to a song. Doomed was the light, airy tenor-like delivery of the vocalists of the 20's. Crosby came along with a new style that was to change all that and a lot of this change probably came about as a result of Bing's love of early jazz, and his intentional (or otherwise) way of singing in a style complementary to a hot trumpet, or trombone, or clarinet, or....."

(8) "Seasons come and seasons go, but Crosby goes on forever. He goes on forever, weathering the fads and ficklesfashions of an ever-demanding public. Rudy Vallee, hearth-throb Russ Codumbo, the svelte tones of Dick Haymes, swoon guy Frank Sinatra, Perry Como, Andy Williams and plenty more have come (and some gone) but all the time, there he is, the Groaner, ever mindful of the faithful millions who, whilst savouring the delights of entertainers such as those just mentioned, are ever ready and willing to envelop their delight with the magic pipes of the one singer who will always hold a special affection in the hearts - Bing Crosby. He has become a classic in his day, a truly international artist appealing to every colour, class and creed.."

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(9) "Bing Crosby is the happy man's singer. He is also the nostalgic youth's singer. As well as being the sinner's singer, the swinger's singer, the absolute all-time everything-to-everybody singer. Once Crosby has sung a song it can never sound the same way again when sung by another artist. The ghost of Crosby's always faultless interpretations haunts that song for evermore. He has been the despair and the inspiration of every man who has dared to sing a popular song since the 1920's and he remains the standard by which all other singers measure themselves and are measured. Bits of Crosby crop up in Sinatra, Haymes, Como, Tony Bennett and David Allen...."

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(10) "Young Bing Crosby, in particular, shows promise". This profound comment, made in a 1929 newspaper on reviewing the talents of a new group known as The Rhythm Boys Trio, and then working with Paul Whiteman, must surely be the king-sized understatement of all time, at least as far as show-biz is concerned. If that perceptive gentleman is still around, he must feel very gratified in his infinite wisdowm, for Bing went on to show just how talented he really is. As songster, comedian and actor, his voice has probably been heard by more people throughout the world than that of any other. His records alone are largely responsible....."

* * * * * * * * * *

(11) "Musically speaking, the remarkable Bing Crosby has the credentials of the true world traveller. Who, among the grand army of Crosby-o-philes doesn't recall the man's fantastic, globe-girdling movie travels? For a while it seemed he was always on the road to somewhere...places like Bali, Zanzibar, Morocco, Singapore, even Utopia. The man is international, not only in outlook and in his songs, but in his fame as well. In Germany, he's affectionately known as Der Binghe, in France simply as Le Bing. He once even put together an entire programme of French songs and sang them in the mother tongue...."

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(12) "I like making records even more than making movies. That's because you're constantly creating...and the good thing about it is that when you're finished you've got something that's really your own!"

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(13) "When a man has reigned consistently supreme in his sphere of entertainment as long as Harry Lillis Crosby, one might expect traces of conceit and self-satisfaction to become evident in his character, and one might even forgive them as being amply justified. Yet Bing Crosby is as reticent and unassuming about his own talents as the most exacting critic could wish. His star first burgeoned into prominence in the galaxy of show business fifty years ago; it has never waned since, nor is there any likelihood that it ever will during his lifetime."

* * * * * * * *

(14) "For all his self-depreciation, Crosby's commonness is an illusion which punctures easily. Imitators of the Crosby sound can be found everywhere, but no one yet sounds exactly like him. Joe Doakes - you and me - we have confidence in our bathrooms baritones and we imagine we sound like Bing. Actually, we all sound like Joe Doakes. There is only one Bing Crosby and - the time has come to face the issue squarely - he happens to be that unique, awesome, creature, an artist. That is to say, an artist with no humbling quotation marks and no demeaning capital "A".....He does deserve some gratitude for single-handedly making the word 'crooner' less calculated to peel the skin. But never before, to my knowledge, has Bing Crosby ever won recognition for what he is, an artist. Perhaps we have waited too long...."

* * * * * * * *

(15) "Popular singers come and with appalling frequency go, but Bing Crosby remains. His smooth baritone voice, high highly individual and pleasing style of singing, his easy-going manner, his quick wit - all these things have helped to keep him in the forefront of popular music since 1930, when he left the Whiteman Rhythm Boys and initiated one of the most enviable careers in music...."

* * * * * * * * *

So, some of them did think up some pertinent views to grace the sleeves of albums and most interesting they are, we hope you'll agree - and perhaps they will inspire you to an interesting even or two re-reading the - in some cases - quite voluminous notes of which the above are only excerpts.

Our acknowledgements to the writers and the companies concerned, some of the authors being un-named but certainly including Geoff Milne of Decca, Nigel Hunter and others.

The fifteen albums from which these extracts are taken appear elsewhere in this issue. If you can name just ONE of them without looking we'd say you were certainly in the top-flight of Crosby connoisseurs!

And who knows, perhaps one day sleeve-notes WILL be collated and issued in book form. They would go a long way to re-telling the Crosby story.

* * * * * * * * *

BING AND THE LYRICS

Illustrative of the manner in which Bing Crosby became part of the scene was the number of times his name cropped up in newspapers (naturally), books, films - and song lyrics! This aspect of Bing has many times intrigued members over the years with no positive result. Now, DICK NEPTLETON (Faringdon, Oxon) has really applied himself to the song lyric angle and comes up with the following:

It was just twelve months ago that I appealed in BING for members to help me build a list of songs which mentioned Bing Crosby in the lyric. The article in question mentioned about a dozen and I anticipated that a collective probing of our memories might produce another dozen. Now, a year later, I know of forty - and have most of them on tape.

I cannot claim that I was inundated with members' letters - but look where they came from - never mind the quality feel the width! Cwmbran and Chelmsford were to be expected, perhaps. West Drayton was interesting, but Vienna and Little Rock, Arkansas! So, six of us, a truly international band, set about compiling the list.

I thought that we might draw up the definitive list of Bing-lyrics. No chance; they are still writing them and my guess is that Bing will continue to appear in song lyrics for a long time yet.

Here is the list to date. There are some gaps in information - additions and corrections would be welcome. In the case of those marked * we do not yet have a copy (on tape or record) while those marked + we have, but to put it mildly, in very poor sound quality. Assistance in improving this would also most certainly be appreciated. It might be added that in some cases - MY KID'S A CROONER is a typical instance, as is THESE FOOLISH THINGS - where the songs became big hits they were played by a variety of bands, and sung by a variety of singers, not only on record but also many times on radio. This listing does not claim to be a complete catalogue of ALL the artists/bands which performed the songs in question.

SONG TITLE & REFERENCE TO BING:	KNOWN PERFORMERS:
THESE FOOLISH THINGS "...the song that Crosby sings..."	HUTCH (Leslie A. Hutchinson) FRANK SINATRA * (No-one has yet owned up to having a copy!)
AIN'T WE GOT FUN! "..the poor get Crosby"	HOPE/WHITING + cracked 78rpm
YOU OUGHTA BE IN PICTURES (parody) "..if I could sing like Bing in a way that is nonchalant.."	AL BOWLLY
ONLY FOREVER "..direct from Crosby we bring it to you".	AL BOWLLY/JIMMY MESSINI
I THINK I CAN "..and maybe sing like Bing..."	JACK BUCHANAN

(Cont. over

BUT DEFINITELY "When you're crooning the blue of the day and whistling the gold of the dawn.."	SHIRLEY TEMPLE
RUM AND COCO-COLA "..and the natives swoon every time der Bingle croon".	THE ANDREWS SISTERS
SWEET SIXTEEN "I decided to join a monastery and would have too if it had not been for Bing Crosby".	JUDY GARLAND
CROSBY, COLOMBO AND VALEE As in title	UNKNOWN SINGER
MY KID'S A CROONER "I thinkI'll write to Crosby and ask him what to do to stop my kid from crooning boo-boo-boo.."	HARRY ROY PHYLLIS ROBINS KITTY MASTERS ELSIE CARLISLE (sings 'I'll write Bing Crosby...'
WHEN MY SHIP COMES IN "I'll have Paul Whiteman there to play for you; I'll have Bing Crosby singing boo-bpo-boo.."	FRANCES DAY (?) EDDIE CANTOR * UNKNOWN SINGER (VALLEE?) who sings "I'll have the Yankees..."
LOVE IS ON THE AIR TONIGHT "You should never sing to her if a song is not in your alley. You may sound like Bing to her but what if she likes Rudy Vallee?"	DICK POWELL * Film (?)
WHEN THE GUARDSMAN STARTED CROONING ON PARADE Several references to Private Crosby	DAN DONOVAN/GEORGE ELRICK/ BOBBIE COMBER.
IF I COULD SING LIKE BING As in title	DEAN MARTIN
OF BING WE SING Long 'Hope type' lyric	BOB HOPE +
OL' MAN RIVER "..but ol' man Crosby, he keeps on rolling along..."	Frank SINATRA +
SANTA CLAUS AND POPCORN "carollers singing Silent Night, Crosby singing Christmas white.."	MERLE HAGGARD
SO LONG, BING As in title	J. J. BARRIE
MR. GALLACHER & MR. SHEAN 1. Mr. Crosby and Mr. Mercer 2. Mr. Crosby and Mr. Harris	BING AND JOHNNY MERCER BING AND PHIL HARRIS

(Cont over..

THE SONG'S GOTTA COME FROM THE HEART "Well you can sing as good as Bing"	JIMMY DURANTE/FRANK SINATRA
MY BABY JUST CARES FOR ME "...my baby's no Crosby fan, Dick Tracy is not her man."	NAT KING COLE/WOODY HERMAN
ENTRANCE OF ERIC "...every time we hear Bing Crosby croon.."	From Cole Porter show JUBILEE
IF YOU FEEL LIKE SINGING "...everyone can't be Bing.."	JUDY GARLAND
I'VE GOT THE WORLD ON A STRING (Parody) "Now if I could only sing like Bing"	LOUIS PRIMA
INKA DINKA DO "there's a little bit of Bing Crosby in me..." "I stole that note from Bing Crosby"	JIMMY DURANTE
OPUS ONE "and maybe old Bing will give it a fling..."	MILLS BROTHERS ANITA O'DAY CLARKE SISTERS GENE KRUPA
ITS CROSBY, WHO ELSE COULD IT BE? As in title.	PAM HARRIGAN
BECAUSE ITS CHRISTMAS TIME "Now is the time for White Christmas with Bing..."	BUCK OWEN
THE HAPPY BACHELOR References to 'Daddio'	GARY CROSBY
SMALL FRY (PARODY) "Harry with the fuzz on top"	BING & JOHNNY MERCER
YOU COULDN'T BE CUTER (Parody) "You couldn't be a cuter Crosby.."	BOB HOPE
MY BING Full song about Bing as by enchanted lady fan.	FROM A SCOUT GANG SHOW of unknown date.
DOING THE BING As in title.	BING
CROSBY CALYPSO Nice song in tribute to Bing and Dixie	?
EVEN A CROONER MUST EAT Comedy song with reference to "inviting Bing to tea..."	MAX BACON
HAPPY BLUES "Some people mistake me for another guy named Bing..."	STAN KENTON/BENNY GOODMAN

(Cont. over

EENIE MEENIE MINI MO "Big Ben rings it, Vallee sings it even Mr. Crosby Bings it..."	HARRY ROY/FEMALE SINGER(?)
THE BOY FROM NEW ORLEANS "In Hollywood I took my place with my friend Bing and Princess Grace..."	LOUIS ARMSTRONG
THE FIRST TIME I HEARD CROSBY CROON "I ..." sung counter-point with Bing's White Christmas." (Both these items appear to have been specially written for a US TV show 21.12.77)	DINAH SHORE
THANKS "There used to be an ancient crooner - someone I knew quite well.." (Parody verse intro to an otherwise straight but 'modern beat' version of Bing's early hit. Bing in attend-ance in the studio with asides.)	PHIL CROSBY
'TIS AUTUMN After many la-di-da's, Todd finally sings "..er boo-boo-boo - Oh, sorry! That's Crosby...." instead of "La-di-da - it's Autumn!"	DICK TODD

I feel sure there are many more but here is a cogent platform from which to work. Impersonations, of course, have not been included as these make a subject for separate study.

Editor: Well done Dick! I have copied his manuscript faithfully - and I can only hope that I have got it correctly that Judy Garland would have entered a monastery but for Bing! The mind is indubitably boggled at the thought - unless, of course, ladies DO enter monast-eries, and men enter convents....send your amendments, additions, &c. to Dick at Brackendale, Ferndale Street, Fakingdon, Oxon.

I remember what a big laugh a certain singer got - I think his name was LEN GREEN - in the 'Thirties when, during the course of his act, would say : "People seem to think I sing a bit like Bing Crosby. One big difference - Bing gets one thousand pounds for one song - I'll sing a thousand songs for one pound." He was a pleasant singer too - and had a sense of humour!

Bert Bishop elsewhere refers to the enormous number of Bing's radio shows that are coming available in various ways. What I find difficult to under-stand is: HOW WERE THEY EVER RECORDED AT ALL? True Bing fought a stern battle for the facility of recording his Kraft Music Hall programmes after a while and that, of course, explains why so many of them were preserved - not on tape, which wasn't then available of course, but on 16-inch discs which, incidentally, play from the INSIDE to the OUTSIDE. And thank good-ness Bing did pioneer this work. But how, for instance, was his very first solo broadcast recorded? And so much more early material? Obviously some-one recorded them on discs of a type - but it must be remembered that recording in those days didn't merely mean the pressing of a couple of [illegible]

"FROM THE ALBUM SLEEVES" (see page 24.)

The notes used in the article were excerpts from the sleeves of the following albums:

1.	Down Memory Lane, Vol 2.	10"	Bruns. LA8624
2.	Drifting & Dreaming	12"	Bruns. LAT8334
3.	When Irish Eyes are Smiling	12"	Bruns. LAT8278
4.	Home on the Range	12"	Bruns. LAT8152
5.	Bing in Paris	12"	AH 122*
6.	Rare Style	12"	AH 164*
7.	A southern Memoir	12"	London SHU8489
8.	I love you truly	12"	Coral CPS 79
9.	Bing Crosby Sings	12"	Bruns LAT8281
10.	Bing sings for Children	12"	AH 139
11.	El Senor Bing	12"	MGM-C868
12.	Bing Crosby: A Legendary Performer	12"	RCA PL12086
13.	Bing sings the Great Songs	12"	MCA MCFM 2721
14.	Bing sings while Bregman Swings	12"	WRC T482
15.	Crosby Classics	12"	Realm CBS RM52069

*NB AH above is, of course, Decca's Ace of Hearts series.

...THE SINCEREST FORM OF FLATTERY..

That Bingtaughtthe world to sing in an entirely new way, and that all males (and perhaps some of the females!) thought they could sing like him - at least in the bathroom! - is axiomatic and has been said a million times. Soon there was 'Britain's Bing Crosby' (two or three of 'em); a 'French Bing Crosby', or 'another Bing Crosby', ad infinitum. It was to be expected; after all, the popular Friday night entertainment at local cinemas and palais-de-danses was for years the 'Imitate Bing' competition! Al Bowlly, Denny Dennis, and more latterly, Mike Holliday were acclaimed thus. And it was the same in other countries with El Bing, Le Bing, Der Bing and others. And I feel that in some cases it was not so much that the singer sang so much like Bing, but merely that he was their top popular singer vis-a-vis Bing in the States (and elsewhere).

But to be another Bing Crosby would mean you were a considerable singer with a revolutionary style, an actor, a comedian, a top movie and radio star, a wit, virtually an intellectual, a man with wide vision and an unerring moral standard - with taste to match. No wonder there was only one Bing Crosby!

But if the ability to sing <u>some</u> songs in a pronounced Crosby style was a criterion amongst the Toms and Harrys, there was also certainly a Dick who came into this category. We haven't kept an index of BING (a feature, incidentally, which would be highly useful) and speaking entirely from memory, I don't think the name of DICK TODD has got into our columns until he was included in Dick Nettleton's article on the Bing lyrics. Indeed, the name Dick Todd is probably quite new to a large proportion of our members.

But Dick Todd was a very considerable singer indeed by any standards. Perhaps it was his tragedy that there COULD only be one Bing. Dick

came into the picture in the early 30's quite obviously as a 'rival' to Bing on the 35 cents records that were predominant in department as well as record shops in the States and Canada. Indeed, most people would agree that Todd was much more of a rival to Bing than Russ Columbo - purely in a singing sense, that is, and not in the other facets of Mr. Crosby remarked on above.

Dick Todd was a Canadian, born about 10 years after Bing in 1914, in Calgary and was brought up on a farm. He played trumpet, apparently, in his own five piece band at college but gave that up to concentrate on singing. He had a strong, vibrant, voice and unashamedly imitated Bing - in some cases, to quite startling effect. It could be said, however, that he exaggerated some of these Crosbyisms - the rugged phrasing, the 'broken' notes and so on. But the overall effect was impressive and made good listening. Anyone who enjoyed Bing's singing could hardly dislike Dick Todd's. But again, why go for an imitation when the real thing was so readily available?

Todd records were issued in this country - I remember buying three or four on HMV around 1935-36 - but on a very small scale and he never caught on here. And until recently, I had no idea there had been any LP reissues of his records - I learned of one that had been found in that entirely unique record emporium, the HMV Shop in Oxford Street, London. It then turned out that albums of old recordings had been issued in Australia, too.

Now it seems that Dick Todd is dead; no-one seems to know for certain but certain sources feel he almost certainly is - and that he fell on penurious times and suffered badly from arthritis. A dismal end for anyone.

At the time he was making his 'Crosby' records he was a handsome, fair-haired young fella who left Canada to work in the States on radio, theatre as well as on Bluebird records. He often worked with Red Skelton, it seems, and as he had a resemblance physically to Bob Hope, it was inevitable that Skelton and Todd became to-and-fro gaggists with Bing and Bob. Bing himself often referred to Dick Todd on radio. I've heard it said that when Dorsey provided Bing's radio accompaniment that Bing would chaff the bandleader about being replaceable, to which Dorsey would ask: Where's Dick Todd tonight?

If Dick Todd's records were frugally issued here, certainly any news or information about him was equally frugal. But there is no doubt that if Mike Holliday could produce a Crosby sound to even sometimes fool the experts in the 50's, certainly Dick Todd was doing so in the 'Thirties.

Seems Todd went into the forces in 1942 but was able to resume his singing career in 1946; indeed, it appears he was recording as late as 1968 though there is no record evidence of this. And he continued to remain comparatively unknown here in Britain. And its no disloyalty, or anything resembling it, to Bing to suggest this was rather a shame.

Our very distinguished Stateside member, MR. JUSTICE FRANCIS X. SMITH, of the Supreme Court of New York has taken his admiration of Bing a further step forward. His elegant car - an AUDI 100 LS Automatic - now bears prominent registration plates thus: BING C NEW YORK

BING'S GREATEST-EVER RECORDING SESSION

* * * a personal view * * * by JOHN BIGNELL
(Wembley)

hat a challenge Leslie Gaylor laid down when he invited our views on Bing's best-ever day's work in the recording studios (BING 53, p. 59). 'Fools rush in..etc..' as the saying goes so perhaps its inevitable that the Crosby Crank from Wembley has spent several hours pouring gver the mini-discography before coming up with the following observations and reflections.

It is well known that the amount of actual work Bing was able to get through in a single day was perhaps one of the most remarkable of all his many incomparable talents. Comparisons with the work rate of some of the modern'singers'are so cruel that they do not bear the making. Indeed, so prodigious was Bing's output that when compiling a list of his most notable sessions it is easy to dismiss days when he completed a mere half-dozen songs as being a 'lazy day'.

And so there is the two-fold problem of deciding the best-ever selection of songs recorded in one day and the most prolific. What I did was to go through the list and note the outstanding sessions and then make my final selection balancing the number of songs recorded with the quality of those songs. Here is the initial list:

27 September 1933	BEAUTIFUL GIRL-AFTER SUNDOWN-THE LAST ROUNDUP-HOME ON THE RANGE
25 February 1934	GOODNIGHT, LOVELY LITTLE LADY-LOVE THY NEIGHBOUR-ONCE IN A BLUE MOON-MAY I?
5 July 1934	I'M HUMMIN', I'M WHISTLIN' I'M SINGIN'-LOVE IN BLOOM-STRAIGHT FROM THE SHOULDER-GIVE ME A HEART TO SING TO.
9 November 1934	JUNE IN JANUARY-LOVE IS JUST AROUND THE CORNER-WITH EVERY BREATH I TAKE-MAYBE I'M WRONG AGAIN-ADESTE FIDELIS-LIFT UP YOUR HEARTS-STABAT MATER
21 February 1935	SOON-DOWN BY THE RIVER-ITS EASY TO REMEMBER-SWANEE RIVER-SILENT NIGHT
14 August 1935	FROM THE TOP OF YOUR HEAD-I WISH I WERE ALADDIN-TAKES TWO TO MAKE A BARGAIN-TWO FOR TONIGHT-WITHOUT A WORD OF WARNING-I WISHED ON THE MOON
10 March 1939	EAST SIDE OF HEAVEN-HANG YOUR HEART ON A HICKORY LIMB-THAT SLY OLD GENTLEMAN-SING A SONG OF SUNBEAMS-IDA, SWEET AS APPLE CIDER-POOR OLD ROVER-DOWN BY THE OLD MILLSTREAM
9 June 1940	WRAP YOUR TROUBLES IN DREAMS-GIRL OF MY DREAMS-MISSOURI WALTZ-STILL THE BLUEBIRD SINGS-GO FLY A KITE-A MAN AND HIS DREAM-JUST ONE MORE CHANCE
6 July, 1940	BALLAD FOR AMERICANS (A modern cantata)
16 May 1953	MADEMOISELLE DE PAREE-AU BORD DE L'EAU-EMBRASSE-MOI BIEN-LA MER-TU NE PEUX PAS TE FIGURER-LA SEINE-MON COEUR EST UN VIOLIN-LA VIE EN ROSE (NB: Two of these songs recorded in French and English; the rest in French only).
31 December 1953	CORNBELT SYMPHONY-CALL OF THE SOUTH-I LOVE PARIS-SECRET LOVE-STRANGER IN PARADISE-VAYA CON DIOS-NO OTHER LOVE-MY LOVE, MY LOVE

(cont. over

14 March 1957	WHEN I TAKE MY SUGAR TO TEA-BETWEEN THE DEVIL AND THE DEEP BLUE SEA-ALABAMY BOUND-GEORGIA ON MY MIND-I'M CONFESSIN'-IF I COULD BE WITH YOU-AVALON-CHINATOWN MY CHINATOWN-YOU'RE DRIVING ME CRAZY-ON THE ALAMO-CHICAGO-SOFTLY AS IN A MORNING SUNRISE-MORE THAN YOU KNOW
5 October 1962	WINTER WONDERLAND-HAVE YOURSELF A MERRY LITTLE CHRISTMAS-WHAT CHILD IS THIS-THE HOLLY AND THE IVY-THE LITTLE DRUMMER BOY-O HOLY NIGHT-THE LITTLEST ANGEL-LET IS NOW, LET IT SNOW, LET IT SNOW-HARK! THE HERALD ANGELS SING-IT CAME UPON A MIDNIGHT CLEAR-FROSTY THE SNOWMAN-PAT-A-PAN-WHILE SHEPHERDS WATCHED THEIR SHEEP-I WISH YOU A MERRY CHRISTMAS
21 August 1963	THE OLD PLANTATION-FOREVERMORE-MY TANE-LOVE AND ALOHA-FRANGIPANI BLOSSOM-LOVELY HULA HANDS-KEEP YOUR EYES ON THE HANDS-THE HUKILAU SONG-CHRISTMAS DINNER COUNTRY STYLE-DO YOU HEAR WHAT I HEAR?
29 October 1963	STILL, WABASH CANNON BALL-A LITTLE BITTY TEAR-JEALOUS HEART-FOUR WALLS-WOLVERTON MOUNTAIN-HELLO WALLS-CRAZY ARMS-OH LONESOME ME-BOUQUET OF ROSES-HEARTACHES BY THE NUMBER-SUNFLOWER
16 January 1975	ALABAMY BOUND-CAROLINA IN THE MORNING-'WAY DOWN YONDER IN NEW ORLEANS-SLEEPY TIME DOWN SOUTH-STARS FELL ON ALABAMA-WHERE THE MORNING GLORIES GROW
21 January 1975	GEORGIA ON MY MIND-SAILING DOWN THE CHESAPEAKE BAY-CRYIN' FOR THE CAROLINES-SWANEE-ON THE ALAMO-SHE IS THE SUNSHINE OF VIRGINIA
11 October 1977	FEELS GOOD, FEELS RIGHT-NEVERTHELESS-SUMMER WIND-THE NIGHT IS YOUNG AND YOU'RE SO BEAUTIFUL-THE ONLY WAY TO GO-AS TIME GOES BY-THERE'S NOTHING THAT I HAVEN'T SUNG ALOUT-ONCE IN A WHILE

By any standards the above sessions represent a master-craftsman at his very best. The incredible part of this exercise was my discovery that right through his career, from the early 'Thirties to the very last session, Bing was able to get such an enormous amount of recording completed in one day. An outstanding example of this was the truly incredible 6 July 1940 session when he completed the complicated BALLAD FOR AMERICANS in the single day. Even the great Paul Robeson took three days over this - and that was a notable achievement in its own right!

It has to be remembered that in the early days recording techniques were comparatively primitive (even tho' the results were often excellent) and if a mistake was made the song had to be started all over again - hence the 'takes'. This makes the recording of half-a-dozen songs in one day in the 'Thirties a really outstanding feat. Bing was not known as 'One-Take-Crosby' for nothing! But even with all the modern equipment and multi-track recording facilities etc. the number of times Bing completed a WHOLE album in one day was almost unbelievable. Notable examples were the 14 March 1957 session when NEW TRICKS was completed and 5 October 1962 when one of Bing's loveliest of all Christmas albums was recorded. Most of the RETURN TO PARADISE ISLANDS album was done on 21 August 1963 and the whole of THE GREAT COUNTRY HITS was wrapped up on 29 October 1963.

I have included the two sessions of January 1975 because they show that despite his major operation of a year before Bing was still able to stroll into a studio and effortlessly complete a whole album in just two days! And in my opinion it was one of his best-ever - the delightful SOUTHERN MEMOIR. In fact, of his last few years

work I would place only FEELS GOOD-FEELS RIGHT ahead of this one; but then he took it more leisurely and spent all of four days on this one. This was positively slouching by hiw own standards although I would be interested to hear if any other artist has ever completed an album in anything like so short a time.

Finally, it was impossible to leave out the very last session on 11th October 1977 just three days before Bing's passing - when he completed eight songs for the BBC programme; and this came immediately after the gruelling two-weeks season at the Palladium and the one-night-stand at Brighton the evening before.

I have, perforce, had to leave out many, many, other outstanding sessions but the selection above gives a fair cross-section of a typical day's work for the Master. Now comes the really difficult bit - to choose my own individual nomination for the greatest-ever day's work in the recording studios. After much deliberation and taking into account all the factors, i.e. recording techniques, aids and equipment, the quality of the songs involved and Bing's own exacting high standards I will take the plunge and nominate:

14 August 1935 - and the songs from the film TWO FOR TONIGHT with the bonus of I WISHED ON THE MOON _ this, of course, is included in my listing above.

But really, Leslie! - what am impossible task it is. And what a thoroughly enjoysble one.

Editor: John would see to have covered the sessions pretty well; yet of the many correspondents who weighed in with their choice, not one is included in John Bignell's listing! As you will see later. We might slyly declare here that the night - a hot night - in July 1976 when he virtually recorded a double-album in one 'take' might indeed be described as his 'greatest recording session'! But we'll disqualify it as not being in the spirit of Leslie's question - and perhaps also because Bing was not consciously record gramophone records that wonderful night - or two!

Bing loved to sing - as Stan Austin declares (?) - and its a blessing he did when you consider that most of Bing's songs, certainly the film songs, were recorded (a) for the soundtrack, (b) for the gramophone recording, and (c) for the number of times he would sing the song on the radio! Take into consideration the minimal rehearsal that even Bing had to undertake and one is forced to ask: How on earth did he also make films? Fish, golf, do his radio shows... travel...all graphic evidence of the sheer uniqueness of Bing's fabulous career. Soundtracks, records and radio were all entirely separate entities, even if we allow the very, very few instances whereby a broadcast was issued as a commercial record subsequently.

DOUG. BLACK of Australia (address p. 38)...looking for a versatile session rather than, say, the Victor Herberts of 2 December 1938, I'd pick 24 December 1947. At least it had eight titles including the superb I'VE GOT YOU UNDER MY SKIN and IF I LOVED YOU. But it is difficult!

JOHN STILES, Newlands, 10 Barnhill, Pinner, Midd'x: One has to try and combine quantity with quality. There are so many favourites but

I would favour: 13 November, 1935 SILENT NIGHT/SAILOR BEWARE/
MY HEART AND I/MOONBURN.

Quality there all right! John Stiles adds an interesting comment: "From 1943 onwards, based on record studio recordings, Bing's voice, still a voice to listen to and enjoy, seems to lose something. There was some wear and tear on the vocal chords no doubt, but I wonder if Bing partly altered his style to suit the public taste when making those generally slow recordings of the 1940's? I single out record studios because on some of the 1940's radio broadcasts his voice sounds more musical and he sings with a little more enthusiasm. I recently heard a 1941/42 Kraft Music Hall programme and two songs, MAKE BELIEVE and I'LL BE WITH YOU IN APPLE BLOSSOM TIME with Mary Martin were superb. Also MISS YOU was, I feel, superior to the Brunswick edition. At the same time I also heard Bing's 1977 Norway concert and the voice was true and, at times, remarkably youthful. ROSE OF SAN ANTONE was particularly good. Perhaps Bing was less inhibited in front of a live audience?

Editor: John Stiles raises an interesting debating point; undeniably Bing's recorded repertoire did get much more sentimental in the 40's - but surely that was the aura generated by World War II? I doubt if Bing consciously altered his style. The up-tempo numbers were always ready to appear - WALKING THE FLOOR OVER YOU, I WANT MY MAMA, MOONLIGHT BAY, and when he got together with the Andrews Sisters slightly illustrate the point. Going back further into the '30's I feel it shows that overwhelmingly Bing's records were more ballad-style than 'jazzy'. But then, Bing was capable of singing a dreamy ballad with undertones of jazz! Worth thinking about!

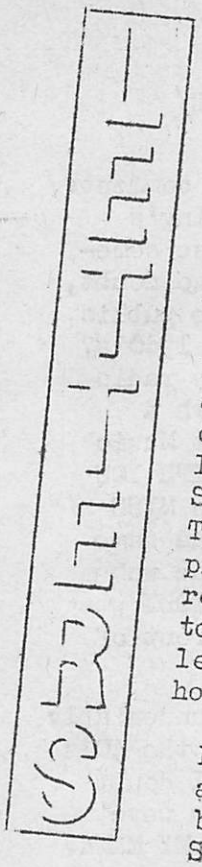
FRED THOMPSON, Lower Holbatch, Sutton-St. Nicholas, Hereford: I think its a marvellous idea trying to single out Bing's best session. Myself I go for 19 August 1933 - I APOLOGISE/DANCING IN THE DARK/STARDUST. I prefer mono recordings of Bing; to me they sound much better.

ARTHUR C. HOLMES, 33 Grange Hill, Edgware, Midd'x: I narrowed my choice down to three sessions: then I taxed myself further - and the result? 13 June, 1939 when Bing recorded TO YOU SWEETHEART/MY ISLE OF GOLDEN DREAMS/MAYBE/SOMEBODY LOVES ME/HOME ON THE RANGE. The two other sessions I warmly considered were 2 December 1938 - the Victor Herbert songs and 10 March 1939, the EAST SIDE OF HEAVEN score plus three more - seven in all in that session.

Editor: So, some of Bing's momentous recording sessions of which, as John Bignell rightly pointed out, there were so many. Selecting a session is, it must be confessed, just slightly easier than selecting ONE favourite song! And I have been exhorted not to shrink from naming my own favourite session. Nothing easier, my friends:

21 February 1935: SOON-DOWN BY THE RIVER-ITS EASY TO REMEMBER-
DOWN BY THE RIVER-SWANEE RIVER-SILENT NIGHT

This is included in John's original roundup of great sessions. Why? Equally easy; early in 1935 and Bing was even then showing that the startling impact he made 2-3 years earlier was no flash-in-the-pan...the songs were rolling along and Bing was showing his almost unbelievable talents in interpreting them. Here was no one-hit singer but one who, it could then be seen (and heard) was already part of our lives. How well I recall - another reason for my choice - the impact of these beautiful songs, powerfully yet sympathetically sung in that style we still marvel at.



Members are cordially invited to 'write to the Editor' with their views and news....

****

Reg Bristo,
7, Greenmeadow Close,
CWMBRAN,
GWENT, NP44 4PJ

ROGER J. HACKETT, 4232 Herkimer Place, Bronx, N.Y.10470 USA: -

I don't know if any American members have advised you that the SONGS OF A LIFETIME doubler has not, and probably will not, be released here, nor will the new Barnes effort 20 GREAT SONGS. Its really a shame in the land of Bing's birth. The concentration here is on 'disco', and the results are predictable: record sales have slipped badly. The American record companies have tried everything - except to go back to the decent music of Crosby, Sinatra, Como et al. We could learn from our British cousins. 'A prophet is not without honour, save in his own country'.

Editor: This really astounds us! And we might well ask again - and again - do the record companies know their business? Why these records are not being issued in the States is truly baffling - unless there is some clause re copyright at the behest of the Crosby office, though we feel this is a remote possibility. Yet the following letter is more heartening:

DOUGLAS C. BLACK, 25 Egmont Terrace, Hawthorn, SOUTH AUSTRALIA 5062:

I was dismayed to read of your accident - it was the first I'd heard of it. I enjoyed No. 53 as much as ever and it is evident that Bing's passing won't mean a decrease of newsworthy material; quite the reverse, it seems. The Philips double album of 'revitalised' Bing/Buddy Cole recordings has been issued in Australia with a slightly different catalogue number - 6641-944 While obviously enjoying some tracks more than others I'm wholeheartedly in favour of the lot! Pete Moore's additions, to me, have added to the 'general effect' of the tracks, although one or two do have a bit too much of the 'Bregman' touch.

I have a fair number of the original renditions on various tapes (not just the ones on these LPs) and it has always seemed to me that Cole's 'duplicity' of recording tracks on each title did result in some slight speed variations which resulted in Bing's voice sounding right, but the accompaniment with a slight 'playing fast' sound, or bell-like effect. After playing one side of a tape one got used to it - but it was there.

I must say that generally, I think Bing's radio songs were better - a 'freer' atmosphere, an (apparently) once-only-to-be-heard rendition with less formality, shall we say, of setting down a gramophone record...

Editor: Doug's final comment is with regard to Bing's best-ever session and his choice appears elsewhere. I myself have often thought Bing sounded better on radio than on the official recording. No doubt the warmth, spontaneity and the presence of an audience all contributed to this; a cheerless recording studio at, say, 10 o'clock in the morning (before he dashed away to the film studios) was not conducive to 'atmosphere'.

Any artist is bound to respond to audience reaction - look at Bing at the Palladium!

THINK LOVELY THOUGHTS...

On hearing of your most unfortunate accident my first impulse was to rush out and buy you a bottle of Scotch. Which I did. Alas, my second impulse was to drink it myself - which I did. Its the thought that counts though, I always say...

DENNIS KIRTLAND,
12 Swinburne.Rd. Oxford.

- Thanks very MUCH! Don't like whisky very much, so there! Well, little drop with a little water... Thanks, too, to the many correspondents who earnestly advise me not to go skating on thin ice this year....advice appreciated but not really needed! As I told the Leeds meeting (by tape) if there IS a severe winter this year I may go to bed in October not to arise until the following May....THE NEXT TIME IT HAPPENS, sang Bing...not for me, thick or thin ice is O-U-T! Still, being philosophical about it I've come to the conclusion that it was the first time I had fallen and broken a limb in 62 years so why shouldn't it be another 62 years before the mishap should occur again. There, the secret is out! I'm not 109, after all.....

Dennis, by the way, (above letter) was one of those members who bought SONGS OF A LIFETIME AT £6.99 - and then a week or so later bought it again - for £2.99 Weird, isn't it? But one does have to be very careful these days now there is no Resale Maintenance Price; some shops seem to chargg what they THINK is the price. On the other hand it must be said that mostly the price goes UPWARDS and not in the other direction. Both SONG OF THE ISLANDS and A LEGENDARY PERFORMER albums went up before our very eyes!

Opportunity here to clear up some points from the last issue. Many readers - notably Jill Styring and Karen Macklen - went out of their way to tell us of the song from Zhivago Bing mentioned in THERE'S NOTHING THAT I HAVEN'T SUNG ABOUT.... SOMEWHERE MY LOVE is the song (which we did know by the way) - the point is: did Bing ever sing it? Perhaps the lyricist merely wanted a rhyme with Chicago? Then BILL LIEVSEY is most agog about Bing also singing in that same remarkable song MUSIC, MAESTRO, PLEASE. Did Bing sing this asks Bill, of 28 Railway Terrace, Brierfield, Burnley, Lancs. He would most like to know for it is his fsvourite song of all time. Bing didn't commercially record it, and while I have literally hundreds of his radio songs, I have not heard Bing sing this song. Anyone else? They will, and I quote, have Bill's 'undying gratitude'.

I got it all wrong about the READERS DIGEST set. It is NOT the same as the WORLD RECORDS issue in this country. That is, the American RD set; the set offered in this country by RD was, however, the WORLD RECORD set, issued under license. All clear? The American issue is entirely different and a well-packaged set.

It was also said in the last issue of BING that I didn't get the MOONGLOW/PICNIC connection. Nor did I. As I haven't been to the cinema except for just once (Bing in the new STAGECOACH) it was understandable. KEN DEACON, 'Cheriton', Chilworth Rd. Chilworth, Southampton enlightens me thus: MOONGLOW, the 1934 'oldie' was revived in 1956 for the Columbia film PICNIC which starred William Holden, Rosalind Russell and Kim Novak and used as the background theme song for this drama interwoven by a certain George W. Dunning into a composition of his own for the film and entitled THEME FROM PICNIC. The interweaving of the new composition with MOONGLOW was extremely well done and most attractive. In fact the soundtrack version by the Columbia Pictures Orchestra conducted by Morris Stoloff, MD for the film, and issued in America by Decca became a million-selling

record. It has been issued most recently on UK LP Coral CPS 78, a collection of film soundtrack items entitled GOLDEN THEMES OF HOLLYWOOD. Probably now deleted. Morris Stoloff was born in Philadephia in 1898 and at one time was the youngest member of the Los Angeles Philharmonic Orchestra playing violin....

Editor: Well, I just didn't know about the film so thanks to Ken. Yet MOONGLOW on SONGS OF A LIFETIME is the straight version with no other composition involved hence my puzzlement at the double-barrelled title. On the other hand, I DO know that Morris Stoloff was among Bing's ninety-odd musical directors on commercial records!

HELEN CAIN (who writes on behalf of herself as a fully-fledged Bing admirer and also for her Dad) :

I was so sorry to hear that you have been in hospital with a fractured hip. I do hope you get better soon. Here's a little Bing poem to cheer you up. Its one that Mr. Chappells sent me -

THINK OF BING....
Think of Bing most every day
then skies won't seem
quite so grey...
then at night kneel
down and pray...

I hope you liked that Mr. Bristo. I'm sure it cheered you up a lot.

Editor: If I remember rightly, Helen is about 14 now....and as keen and likeable as they come. I would like to be excused kneeling down for a little bit longer tho'....GEOFF CHAPPELLS tells me how much he enjoys the friendship and letters of young Helen - as indeed, do I. On the reverse of her envelope, by the way, Helen wrote, complete with musical signs: WRAP YOUR TROUBLES IN DREAMS - AND DREAM YOUR TROUBLES AWAY....

KEITH RICHMOND, 27 Glebelands, Pulborough, West Sussex, RH20 2BZ whom, you may recall, I mentioned as the 'intrepid' in the last issue as he turned up here in a howling gale and cascading rain on his HOLIDAYS in November...on a pushbike! Next time I heard from Keith he was in - ICELAND! He wrote:

In Iceland I didn't actually see any Bing records in the shops in Reykjavik. Nevertheless, Anglo-American culture seems to have permeated the modern Icelandic way of life - at least, in the relatively more densely populated South West to such an extent (probably more than in the other Scandinavian cultures) that very few do not speak English It would seem reasonable to assume that Bing is, or can be, made available if local people demand it. 'Western' records are plentiful as Iceland doesn't have much of a recording industry...

Editor: I shrink in horror! Any day the Icelanders will have black, punk, and all other kinds of 'rock' inflicted on them... if Arne Fogel will excuse me! From his considerably more salubrious home in West Sussex, Keith reports that some shops are showing MCA Corals (including Bing's) overstamped DISTRIBUTED BY CBS, stuck over the EMI label. Yet another turn in the saga of 'who owns what' asks Keith?

ALEX B. ALLAN, 21 Dunstanburgh Rd. Newcastle-upon-Tyne, NE6 2PU:
I've been looking at my Palladium programme for the 1st Oct. 1977 and

I noticed I had tried to write down the songs Bing sang that night. I got FEELS GOOD, ROVER and ALL ALONE written down but as I seem to remember I got so carried away by the magic of that night, I didn't manage any more. I wonder if any of our members ggt a listing? And if they did, could it be published at some future date in the magazine?

Editor: If anyone has the list we'll gladly print it.

FRANK HATWELL, 240 Gillott Rd. Birmingham 16: Re. the mention in the Carpozi book (dealt with in the last BING) of a chanve of Bing's signature tune, I remember this from a short article in TIME magazine. A change WAS made but I don't know for how long. Bing did NOT sing it - there were no words and it was simply known as BING'S THEME... Re. SONGS OF A LIFETIME, contents great - but that cover! It is a positive embarrassment! I have taken an interest in pictures and paintings of Bing since I bought my first Crosby record in 1934 and never have I seen him looking as he does on this cover - outstanding ears YES - but cross-eyed, NO - and the photogbaphs inside seem to be a particularly uninspired selection.

Editor: Cor!

MRS. DOREEN MITCHELL, 54a Pinner Green, Pinner, Midd'x HA5 2AB:

Last week a marvellous thing happened to me. When Bing was at the Palladium September 1977 I left my programme there to be signed and returned by post at Bing's convenience. We all know the tragic sequel to that season and I just did not expect ever to see the programme again. Last week I received the SIGNED programme from Kathryn Crosby with a note saying that Bing had signed the programme whilst at the Palladium and it only came to light when they were sorting some of his papers recently. What a marvellous surprise!

Editor: Indeed it was after nearly two years. We have had much evidence that, characteristically, Bing did sit down and sign all those programmes, album sleeves, pictures &c. before leaving London - for the last time.

I applaud the efforts of the two or three members who wrote to prove what a great group The Beatles are, or were....especially as it is a battle they can't win....and my condolences to Jill Styring, otherwise a lovely girl, who said 'I quite like Terry Wogan...'....but I'm with Ruth Tinley of North Wkeham, Linc ln who soundly declares: "I'm afraid I miss out on the radio 'mentions' of Bing because I cannot stand the inanity of the Brandons and Wogans. I hardly ever listen to Radio 2 and never to Radio 1. I did hear Bing on Radio 3 once - a snatch to treasure, singing HOLY VIRGIN accompanied by a famous violinist. I cannot spell the name....

Editor: True Wogan had Bing had his STAR OF THE MONTH or something; but what you have to listen to first! He has a new pursuit now - plugging that BLANKETTY BLANK think which appears, I understand, on television. The song Ruth heard was LULLABY (JOCELYN). The violinist, of course (keep your fingers crossed!) was JASCHA HEIFETZ!

But our Dagenham stalwart, TREVOR WAGSTAFFE, has enrolled another of these better-type DJ's in the ICC! This is PADDY O'BYRNE whom Trevor heard mentioning over the air Leslie Gaylor and KEN TWISS and his BING CROSBY HISTORICAL SOCIETY in his Saturday programme.

In the last issue (still clearing up the debris!) we said that Barry Fitzgerald must have felt a trifle unlucky not to get an award for his wonderful portrayal in GOING MY WAY - the one in which Bing got his 'Oscar'. NORMAN TOOGOOD of Southampton points out that Barry DID get an award for his lovely work in that film - that of BEST SUPPORTING ACTOR. Fair enough Norman - and thanks.

LES STREET of 8 Wyfan Place, Mynachdy, Cardiff, S. Glam had some very cordial correspondent with Michael Brooks of CBS Special Products re his - Michael's - production of the three Volumes A BING CROSBY COLLECTION. Real collectors stuff about matrices, takes, and who owns what - and masters melted down during the War for their copper content! But the chief item was that Michael referred to his production of - VOLUME 4! (If anyone would like the pronunciation of Mynachdy from a Cockney editor it is MIN-ACT-DEE! said fairly quickly!)

> While speaking of these three volumes we must say that they represent the biggest bargain perhaps ever offered to Crosby collectors, surely they must. Pure grass-roots Bing 78s presented in astonishing quality, with beautiful eye-catching sleeves. Sixteen titles per album of material almost impossible to obtain in even reasonably-surfaced condition - and all at prices ranging only from £2.29 to £2.79 per album. True the sophisticated notes offer some controversy but they are nothing compared with the overall superb value they offer. We've had nothing comparable to these issues since, possibly, the Ace of Hearts issue - and they didn't (mostly) compare with the pure vintage aspects of the CBS. A nother thing that is so encouraging is that sales must have warranted Michael proceeding with three and now probably, 4 volumes.

WE WERE DELIGHTED AS WELL AS HONOURED TO RECEIVE A NICE LETTER FROM MASTER-ORGANIST REGINALD DIXON AS A RESULT OF OUR REMARKS IN THE LAST ISSUE OF "BING". ADRIENNE & ROY DODDS passed on a copy to Mr. Dixon. Its great to know that Reg Dixon stays well in health. He has just completed yet another album made on the ex-Paramount, Leeds Wurlitzer organ now at Cushings Museum, Thursford as well as another sixteen Sunday morning programmes with Sam Costa on the Playhouse Wurlitzer. Not bad, you might think, for a retired artist! Long may it continue so.....

NICK CARTER, The Rosiers, 6 Westgate Grove, Canterbury, Kent, CT2 8AA: I wonder if you happened to hear, as I did, the ANY QUESTIONS programme on the radio, with David Jacobs in the chair? The final question was 'The passing of which public figure in the last 10 years gave you the most sorrow?' Surprisingly, two of the panel could think of no-one and the other two nominated Chairman Mao and John Wayne! I wrote off immediately and my letter was broadcast in ANY ANSWERS:

> I am writing within seconds of the end of your programme to suggest - BING CROSBY. Here was a man who had been top of his profession for over 50 years; whose career embraced records, television, theatre, films, radio; who had enjoyed two happy marriages, both ended by death; much of whose earnings had been quietly donated to charities; who had given immense pleasure to countless millions of ordinary people over much of their lifetimes and who remained to the end the most modest of men, singularly untouched by scandal and unspoiled by fame - NICK CARTER, Canterbury.

(Cont.

Editor: That's telling 'em for certain! And a splendid in-a-nutshell summing up by Nick Carter - who also had a feature about himself and Bing in THE KENTISH GAZETTE, with a modified version in REVEILLE on 8th June last. Nick ended his letter with a philosophic note -

> "It seems strange that someone like myself, whose life has been spent in the comparative anonymity of the Civil Service, should have figured on press and radio within 12 months of joining the Crosby Circle - but I am sure that you at least will appreciate that the motives were not self-seeking publicity but merely to add my tiny bit towards keeping the illustrious Crosby name untarnished before the public."

Editor: Fully appreciated Nick - in fact, we are often abashed when we find ourselves personally approached via the media. Know the feeling well. But congratulations on your great reply.....Nick, incidentally, is the proud possessor of one of Bing's pipes!

JOHN W. BIGNELL, 21 St. Andrews Avenue, Wembley, Midd'x: I was intrigued by the unusual letter from Arne Fogel taking you to task for comments which appear from time to time in BING deriding the current pop scene, especially as it coincided with what I feel are two relevant recent newspaper stories. In a review of a current pop film THE KID'S ARE ALRIGHT which purports to tell the story of a group called THE WHO the reviewer details some of the scenes with players whose main aim seems to be to smash up guitars in a climax of destruction. There followed a quote from the manager of the group, a Pete Townshend who quite frankly asserted: 'A large part of our audience is thick! So we give them musical sensationalism!' Such cynicism says it all, I feel. That was in THE SUNDAY TELEGRAPH; later in THE DAILY MAIL there was a centre-spread concerning the prematurely aged and dissipated Rolling Stones; bored, unhappy, tho' immensely rich middle-aged men actually, with a quote from Jagger: 'Rock music is for adolescents. There's nothing wrong with it. Its just for kids.' There has never been any doubt in my mind that the ear-splitting decibel cacophony to which yuungsters (and oldsters who are silly enough to listen to it) are subjected is potentially harmful. Townshend himself reveals that his own doctor advised him either to give it up and sacrifice the money - or learn to lip-read.

So, is Arne really defending the indefensible - in BING of all places? I am not a tone-deaf idiot and I DO know the difference between good quality music and rubbish. In common with most Bing admirers (if not all) I appreciate the difference between a well thought and well composed musical score, with variations in tempo and making use of all the musical instruments designed by man (examples on hundreds of Bing records) - and the cacophony of sound produced by largely artificial means and amplified a thousand times or so.

Editor: We had decided not to go any further re. Arne Fogel's letter in the last issue, especially as most mail deemed it a waste of precious space, and more especially because we are still not sure what Arne was defending. Having it on excellent authority that the American 'pop' scene is even more moronic than ours, consisting as it does of 99 per cent 'disco' sounds it really is difficult to believe what Arne wrote. I would only add that we do not set out to denigrate scenes other than the Crosby one - it just spills over now and then when making a point. As Fred Reynolds has often reminded us: Every generation wants its own heroes.....the only thing that really does baffle me, at least, is why - as in the Emperor's New Clothes - someone doesn't suddenly blurt out: "My God, this is RUBBISH! How come we aint noticed it before?"

TRADING POST

A very popular feature of BING wherein members are cordially invited to advertise any items of Crosbyana they wish to sell, purchase, or exchange - records, tapes, books, magazines, photographs etc. etc. Insertion here is free to members tho' dealers wishing to advertise at some length may do so by arrangement. Avoid lengthy lists by inviting an SAE for lists. Advertisements should, where possible, be limited to half-a-dozen lines.

Intended insertions written on a separate sheet are much easier to collate and this goes a long way to ensure its appearance.

We cannot publish advertisements relating to copyright material, e.g. commercial records as this will inevitably land us in legal difficulties with record companies, that is, the dubbing or copying of commercial recordings. US radio, for example, is in a different category.

KEITH RICHMOND, 27 Glebelands, Pulborough, West Sussex, RH20 2BZ keenly wants two Ace of Hearts albums - AH122 BING IN PARIS, and AH24 OLD MASTERS, VOL III.

MISS P.J.(Pat) FORSTER has recently moved from her Twickenham home to 'SEASONS', 12 Cavalier Close, Midhurst, West Sussex and would be happy to meet or hear from members in her vicinity.

JAS. HOUGHTON, 54 Bedford Rd., Rock Ferry, Birkenhead, Merseyside L42 1LT: wants to know if anyone has records/tapes of GUY MITCHELL - and one might ask if that comes under the heading of CROSBYANA! To make amends, Jim has a couple of copies of the Carpozi book if anyone still hasn't got it.

MISS P. M. WOODWARD, 109 High St. Pershore, Worcs: has a spare copy of the excellent illustrated programme for the 1976 Palladium shows at £1.50 post paid. The lady also wants HOME ON THE RANGE on a 78 or a 45 (I don't know if the latter exists) and in any case she has been advised that that lovely recording appears on the CBS Vol III

H.E.BATH, 'Little Close', Rickinghall, Nr. Diss, Norfolk tells us he 'does a bit of singing' and is most interested in acquiring sheet music or even orchestra arrangements of Bing songs.

REG THOMPSON, 12 Arrowsmith Path, Chigwell, Essex: Have over 100 Bing 78s, some back to his Columbia days, the rest on Brunswick, most of them in good condition, for sale/exchange. Wants YOU I LOVE YOU TRULY (CB379), HEY JUDE (HAU8391), BING ON THE HAPPY SIDE (WM8122) and Bing's TIE A YELLOW RIBBON single. Oh, Reg also has a perfect copy of THOROUGHLY MODERN BING (SL10257) in his spares.

SIX COPIES OF 'TIE A YELLOW RIBBON' is the rather startling request of PHIL CLARKE, 62 Walden Rd., Stamshaw, Portsmouth, PO2 8PH Hants - wanted, not offered! Phil organises THE SOUTHERN BING CROSBY APPRECIATION SOCIETY of which I am continually getting glowing reports of the social

evenings he holds - write to Phil for details, enclosing SAE if in the Southern area. The Society offers a badge, too. It is my hope that I might one day attend one of these functions I hear so much about. One might put in a word here concerning the way the record market, or marketing, has changed. Once upon a time, not all that long ago, records stayed in the catalogues for years (some of Bing's 30's recordings were still in the catalogues in the 'Fifties) and, one imagines, enjoyed a steady sale. Nowadays, it is common to find a record being sold half-price or thereabouts within two months of its being issued. True this happens in the bigger stores, e.g. Woolworths and the like where records are not a speciality. They just are not prepared these days to hold stocks of records and must have a fairly rapid turnover; and this must cause a lot of headaches (economic ones that is) to the pukka record shops which do hold a modest stock and seldom reduce prices. It would seem that the success or failure of a record nowadays is decided, finally, in the first six weeks or so of its appearance - and the 'Deleted' lists of the companies seem to support this attitude. TIE A YELLOW RIBBON made a particularly fleeting appearance and disappeared in no time at all. I know I had to ask no less than three shops (with failure in two of them) to order it for me when it was current! So much changes.....SEASONS album was certainly a case in point in Woolworths - and I've now had reports that SONGS OF A LIFETIME has appeared at around half-price! Seems to be a poor policy for obviously non-dedicated collectors are bound to obsserve this system of early drastic reduction - and will be prepared to wait the couple of months to get the albums half-price.

JOHN JOYCE, 5 Shelley Rd., Short Heath, Willenhall, West Midlands: I have appfox. 500 Bing 78s I wish to sell en bloc - all good condition - Deccas, Brunswicks, foreign issues and V-Discs. Nearest offer to £500.

> Ed: Younger members may like to know that V-Discs were records made during the War especially for the American armed forces; subsequently a number of them fell into the hands of private collectors.
>
> John Joyce also makes clear that Bing's opening night at the last Palladium performances was longer than the other shows - he says Bing sang more of each song in the medley and also added LOUISE, TEMPTATION, I CAN'T BEGIN TO TELL YOU and IRISH EYES ARE SMILING. John has a tape.....

MARK BEKKER, 34 High St. Wick, Bristol: I would like the BING 'N' BASIE LP please, also LOVE IS ALL by Malcolm Roberts. This latter could be an LP, single or on cassette. Grateful for any assistance. (Guy Mitchell, Malcom Roberts? What kind of Crosby shop IS this? as Bing might artlessly have enquired! - Editor)

ALF FARROW, 44 Milne Rd., Bilton Grange, Hull, HU9 4UG has five back numbers of BING - Nos. 45, 47, 48, 49 and 50. These can be had for 65p each post paid. First come, first served. Also a paperback copy of Chas. Thompson's BING for 65p post paid.

MR. E. STURRUP, 3 Griffin Way, Sunbury, Midd'x: I want ALI BABA LP in good condition. Secondly, did anyone videotape the recent Crosby tribute narrated by William Holden, and also Bob Hopes 'Tribute to Bing' Christmas 1977 on the Philips video? If so, I would be grateful if they would contact me.

ROY BISSELL, 128 Vicarage Rd., Wednesbury, West Midlands, WS10 9DP:

Roy offers WHEN IRISH EYES ARE SMILING (12" US Decca LP); HOLIDAY IN EUROPE (also US Decca); BING SINGS SONGS BY GEO. GERSHWIN (Japanese MCA issue) 33 GREAT SONGS (Warner Brothers) OR will exchange for Bing's 10" LPs and Dean Martin LP LOVE IS A CAREER. Among my 10" wants are STARDUST and COUNTRY STYLE albums. ROY BISSELL also has two rare songsheets from the 30's: JUST AN ECHO IN THE VALLEY and LOVE IN BLOOM and invites offers for these.

BING ties remain available in maroon or navy blue with the 'silhouette' motif - wearable with virtually any colour suit) from THE BADGE CENTRE, 45 Ropergate, Pontefract, West Yorks, WF8 1JY, Not unexpectedly however, in view of rising costs and VAT the price now is £1.80p per tie - a modest and not - in view of prevailing trends - unreasonable increase. £1.80 is the price if the above is indistinct on some copies of the magazine!

JONATHAN RUSSELL, 137 Midfield Way, Orpington, Kent, BR5 2QL offers the entire collection of Philco shows, Nos. 1 to 36 on 18 cassettes in excellent quality; Tape 1 contains shows 1 and 2, and so on. Price per cassette £1.75p - America six dollars (due to the buOyant pound!) which incidentally is affecting all of us, our US members might like to know. But its a bizarre situation for nobody over here gets the impression the £ is particularly buoyant! I've sampled some of Jonathan's tapes and the reproduction is very good.

What should prove a useful letter from DICK PEARSON, 45 Park View Rd. LONDON, N17 9AU:

> I've had a long chat with a dealer in town today and he says he is prepared to give ICC members a 10 to 15 per cent discount on Bing items. He carries a very good stock of Bing, particularly imports, film soundtracks &c. Anyone with the magazine BING would qualify if in town (all the better of course) but they will do mail-order and I understand such would be post free. The address is:
>
> DEAN STREET RECORDS
> 58 DEAN STREET,
> LONDON W.1. Tel: 01-734-8777

Editor: This sounds another useful facility in addition to others mentioned when possible here. A slip is enclosed for all UK members to identify them - pending a more permanent membership card, and this can be used for purchases.

LET'S ALL MEET AT MY HOUSE is the cordial invitation from John Bassett:

> MEMBERS LIVING IN THE VICINITY OF SOUTHEND-ON-SEA ARE CORDIALLY INVITED TO A BRANCH MEETING OF THE ICC commencing at 6pm on SATURDAY 6th October to be held at 'Bingville' 15 Oast Way, Rochford, Essex, SS4 1RZ. A road-map of the area is available on request from John (SAE appreciated).
> In order to make a success of the BRING & BUY part of the proceedings, members are requested to bring along any spare items of Crosbyana such as records, books, photographs and sheet-music.
>
> Y'ALL COME !!

(Regret now out of date. No doubt further dates will be made)

TOM O'CONNOR, 11 Fowlis Drive, Crookfur, Newton Mearns, Glasgow: has mistakenly purchased two copies of the LP FAVOURITE MELODIES by Bing and will exchange one for another LP not in his collection. (Tel: 041-639-6208.)

MR. G.W.HILL, 2 Hazeldene Aven, Hartburn, Stockton-on-Tees, Cleveland wants Part 14 (on cassette) of the Bing story that was broadcast just after his death. This version was slightly different from the version previously broadcast.

MIKE SLIPMAN: RARE RECORDINGS: 153 FRANCKLYN GARDENS EDGWARE, MIDD'X. HA8 8SB

FOR SALE: POST & PACKING 60p for 1 LP; add 15p for each additional LP

New issues:		
Amalgamated:	BING & LUCILLE BALL	£4.50
	BING & DOROTHY LAMOUR	£4.50
Golden Age 5023	BING CROSBY RADIO SHOWS	£3.25
CBS 53748	BING CROSBY COLLECTION VOL 3	£4.00
Spokane 13	KRAFT MUSIC HALL 1942	£4.75
14	BING IN THE 30'S VOL 2	£4.75
15	HOLIDAY INN/BELLS OF ST. MARYS	£4.75
16	MUSIC HALL HIGHLIGHTS	£4.75
Tandem 11903	BING, SINATRA, GARLAND 'MAILCALL'	£5.00
MF Productions 207/5	GREAT RADIO BROADCASTS: PHILCO SHOWS 5 LPS	£15.00
Australian MCA		
COPS 3332	POCKETFUL OF DREAMS (BING No.3)	£6.00
COPS 4225	SONGS EVERYBODY KNOWS	£6.00
COPS 4222	SONGS I WISH I HAD SUNG	£6.00
COPS 3114	BING SINGS FOR CHILDREN	£6.00
MAPS 5116	OLD MASTERS: 3 LPS	£12.00

Most of the Crosby imports in stock: send for lists.

SPECIAL OFFERS:
(Substanial stocks while they last)

Totem series	BING & AL JOLSON 6 volumes	£3.75 each
Spokane series	1-12 (vols) all starring Bing	£3.75 each
Liberty LOM 16002	ROAD TO HONG KONG	£4.75
CBS US	BING CROSBY COLLECTION VOL 2	£3.00
BIOGRAPH BLP-M-1	BLUE OF THE NIGHT (DE LUXE COVER)	£4.00
CBS P13397	CROSBY CLASSICS (NICE COVER)	£3.00
SUNBEAM 502	DISTINCTIVELY BING VOL 1	£4.25
SUNBEAM 504	DISTINCTIVELY BING VOL 2	£4.25
Australian COPS 4235	MY GOLDEN FAVOURITES	£4.25
Australian COPS 1011	MERRY CHRISTMAS	£4.25
MCA 177	SHILLELAGHS & SHAMROCKS	£4.25
MCA 519	WHEN IRISH EYES ARE SMILING	£4.25

Please enclose SAE with all enquiries.

Editor: These are the records you do not see in ordinary record shops - someone has to import them. The prices are not all that expensive when one considers how prices for most commercial records are rising rapidly today in concert with most other things. Some have had much earlier UK release under different labels and in some cases, titles. We feel Mr. Slipman offers a genuine service to the Crosby collectors who want the records 'out of the ordinary'.

LEIGH JEFFES, 15 Ormonde Rd. Chester, CH2 2AH; I am anxious to obtain some of the material Bing sang on his TV Specials and as MC for the Hollywood Palace shows during the last 15 years of his life, especially for the way he handled contemporary songs of the period, e.g. GIRL TALK, I LEFT MY HEART IN SAN FRANCISCO - and also a complete recording of the PASADENA show in 1977. I would be glad to hear from anyone who can help.

G. GRAY, 68 Havilland Rd., Thornaby, Cleveland, TS17 9JL: I managed to video-tape all the films from the (recent) season except for EAST SIDE OF HEAVEN which was spoiled by the machine ceasing to record half way through the film. Anyone who recorded it and can let me have a copy at a reasonable price would be a blessing; if anyone wants copies of what I have it can be arranged.

MRS. RENEE CHESTER, 48 Milton Rd., Hanwell, London, W7 is another of the growing army of members who want video-tapes of Bing material - and already has some to offer. Renee may also be able to help you with (sound) cassettes, of which she has a vast collection. Enclose SAE with enquiries please.

MR. D. ATKINS, 63 Buttrills Rd., Barry, S. Glam: I am very anxious to have the double album HOW THE WEST WAS WON (RCA). I have to exchange THE VERY BEST OF BING set which cost £17. although not as a direct swap. Perhaps a compensating deal could be arrived at.

THOS HUGHES, 30 Braemar Drive, East Garforth, Leeds, LS25 2NH (Phone Leeds 868607): I want a badge as given free to members some time ago with BING (a blue badge), PLUS a good copy of Brunswick 78 03938. I offer £3.00 or a taping of HIGH TOR - HOW THE WEST WAS WON - ALI BABA - RETURN TO PARADISE LPS, or any other in my collection.

Anyone desiring a US correspondent with a view to buying/exchange records might get in touch with CLIFF BRISBOIS, 7201 Lennox Ave., Apt. 319, Van Nuys, CA 91405, USA. Cliff so far wants TIE A YELLOW RIBBON/ITS NOT HOW YOU START/STEP TO THE REAR/WHAT DO WE DO WITH THE WORLD? THE WONDERFUL WORLD OF WINTER single, SECOND TIME AROUND, INCURABLY ROMANTIC, ALBUM BING ON THE HAPPY SIDE, BING'S BUDDIES AND BEAUX, TRIBUTE TO MICHAEL HOLLIDAY, STARS ON SUNDAY, MOTHER GOOSE EMPEROR'S NEW CLOTHES and many more!

JOHN PARKS, 'Norville', Shepherds Close, Odstock, Salisbury, Wilts SP5 4JF: I still have about 180 78s from BRUNS.1155 to 05558, together with a few Columbia, Capitol, etc. for disposal. Write for lists enclosing SAE please.

ALBERT STEPHENSON, 3 Mayfield Close, Weymouth, Dorset, DT4 OTE is having to move and is very uncertain of what accommodation he will get and for this reason wants to dispose of a fair collection, e.g. 80 albums, 18 EPs, 90 cassettes covering Bing from 1926 to 1977. Prefers ONE buyer who must collect. Offers to Albert please.

GEORGE HARWOOD, 5 Glebe Rd. Hemingford Grey, Huntingdon, Cambs PE18 9DS is prepared to tape Bing material - enquiries with SAE please.

The Editor has a modest stock of the Carpozi book mentioned in the last issue at £1.00 post paid. Also a few copies of the semi-stiff glossy cover THE ONE & ONLY BING(Bob Thomas) at £2.00 post paid. Send no money until you receive the book you want so that I avoid returning money please. ALSO, one copy of the Australian only EP (RCA) ALOHA MEANS I LOVE YOU/MUSIC OF HOME/GREAT DAY/NEW ASHMOLEAN MARCHING SOCY &c.

ABOUT CROSBY PEOPLE -----

..like GEORGE AYLMER who keeps Crosby records playing in his super-markets in Bury St. Edmunds instead of the anonymous "gee-up" music most super-markets use....of Jeanne Angis of Hove who arranged for a special Mass for Bing... or TREVOR WAGSTAFFE of Dagenham, forever on the ball with excellent Bing ideas and suggestions. One of his efforts was TWO C90 cassettes dealing with Bing's records right from I'VE GOT THE GIRL to the wind-up in 1977, covering every year that was possible! A tremendous effort.

And then there is STAN AUSTIN of West Drayton who compiled by far the finest tribute to Bing I've heard, amateur or professional, great mixing of sound and voice. You'd swear it was a professional record-ing....UK readers will see more of this via another channel...

> Incidentally, STAN AUSTIN has got himself involved with hospital broadcasting and wants a colleague. Anyone living in Middlesex (who will get a degree of mike training &c.) should get in touch with Stan at 58 Pear Tree Avenue, Yiewsley, West Drayton, Midd'x. This hospital work is a really altruistic action and cheers up a lot of people who need it. Don't I know!

or... DICK NETTLETON who also has got 'on the air' in Bing-style over Radio Oxford...additionally, Dick is with AGE CONCERN so his entire life is devoted to altruistic causes.... and DENNIS ATKINS, of Barry, South Wales who tells us he got the doubler HOW THE WEST WAS WON from FLYOVER RECORDS, 15 Queen Caroline St., Hammersmith Broadway, London, W6 for £15.95 and P & P £1.02 (Japanese import, of course)... Stan's advt. in TRADING POST IS OF COURSE NOW VOID!

Then there are our US correspondents like LES WILSON of Pleaston, CA, DICK PERARSON of Arlington, VA., who keep us regularly posted with interesting items from the States. And they certainly include MR. JUSTICE FRANCIS X. SMITH of New York. Francis wrote to us and said he was endeavouring to get hold of a couple of "Beam Bottles" from the Crosby Pro-Am Golf tournaments... This had us puzzled - until they arrived. One for Leslie Gaylor and one for your Editor. They turned out to be about the most charming and decorative items of all Crosbyana. China, or porcelain, flat bottles! About 12 inches by seven inches, round-flat...Scotch whisky bottles, decorated with golf balls and other insignia beautifully coloured and proclaiming the BING CROSBY NATIONAL TOURNAMENT in gold embossed letters. A beautiful piece of Crosbyana

What about THE VICTORIAN CROSBY SOCIETY? Come now, Bing had a lovely long career - but VICTORIAN? Yes, the AUSTRALIAN society of Victoria, complete with excellent newsheet, all in the dedicated hands of BOB MACHLISS, 10 Devon St., Caulfield, Victoria, 3161....and speaking of Aussies, we hope KEITH HYDE is enjoying better health now...

Then there's FRANK MURPHY of the Bing Crosby Photo Club (32 Ferndale St. Wallsend, Northumberland)who as we write is actually in the States, with cordial invitations from Kathryn, Bob Hope, the Crosby office, and Gonzaga University...the photo club specialises, as you would imagine, in pictures of Bing; costs £2.50 a year and you get Bing Pictorial - ICC members can be associate members and get their pictures. Frank tells us the pr jected charter flight to the US next spring is off owing to lack of support. The economy these days is very, very difficult.

....hate to admit it but we've lost the accompanying letter (temporarily) of the member who, in Holland, took a lovely picture of the BING CROSBY tulips - wonderful splash of colour, too - and let us have a copy....much, MUCH, less pleasant, another of our members who shall be nameless lost his lovely hotel in Ireland by way of bombs and burning, losing much of his Crosby collection in the process....members bewailing their cataloguing is all to pot because they cannot get the exact dates of the Buddy Cole numbers..... the member who insists that Bing sang GOLDEN EAR-RINGS in 'HERE COME THE WAVES'.. (he didn't)....

A note from FRANK B. McALLISTER, 9 N. Hollywood Drive, Harrisburg, PA 17109 USA - Frank wants to know if anyone has LA8558 BING & CONNEE, AH145 BELOVED HYMNS, LAT 8154 HIGH TOR, LAT8334 DRIFTING & DREAMING For sale or trade... will pay fair prices OR swop two for one..have all the current issues plus BING IN PARIS, HOW THE WEST WAS WON(!), AROUND THE WORLD WITH BING..I will pay all postage, says Frank...

TV-viewers in the North saw ROY CHAPPELL (our member-singer WITH A TOUCH OF THE BINGS), FRANK MURPHY and KEN BARNES discoursing on Bing, with Roy singing...

MARC MATELART, 16 Avenue Albert I, 1420 Braine-L'Alleud, BELGIUM is more than willing to be in touch and supply Continental issues of Bing records, e.g. Belgian, Italian, Dutch to those desirous...

> There is, too, THE MIDLANDS section, organised by MR. G.R.T.(Tom) EVANS of 84 Brereton Rd. New Invention, Willenhall, Staffs WV12 5LR. Dances and other meetings are being held - and highly enjoyed. Yet, considering the membership in and around the vast Midlands area response could be much stronger than it is. Any profit they make, incidentally, goes to charities. So, why not rally round Tom in greater numbers!

Soon after penning his piece on Bing's memorable recording sessions JOHN BIGNELL went into hospital (join the club!)...and mail tells us of other members either in hospital, or recently there. To all we extend our very best wishes for speedy improvement - and hope this issue of BING brings them some cheer.....

Seems there was a considerable mention of the ICC, BING and your Editor by PETE MURRAY on the radio on October 15th - yours truly was in an ambulance en route from therapy at the Royal Gwent at the relevant time and thus missed it. Many hastened to tell me of it, however - and if anyone was in a position to record it I should, of course, be happy to have a dubbing. Not, as I say, having heard it myself I don't know who the sponsor was . Some kind-hearted person, of course - perhaps our Leslie from the Isle of Wight?

...and independent listener tells us DICK NETTLETON was very good indeed on Radio Oxford on October 14....

> Despite quite intensive checking it sometimes happens that a copy of BING gets out with a blank page. Should this happen to YOU - let us know right away and it will be supplied. Don't leave it too long!

Regret it is most unlikely there will be another issue of BING before Christmas - and this is a heck of a time to wish you a Merry Christmas - almost as early as the big shops! But we do so - and we hope that tradition is maintained and there is something of Bing for us....

Cheerio until next time.....